

EMERSONIAN 1982



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Emerson College

founded 1880

Fold Out
Here

* * *

Nicole

fold out
pro dict



Microcosm

Where is the common undergraduate's heart between classes? Where can one find a friend who doesn't answer the phone? And where would **you** go to socialize, snap a few pictures to meet a photo assignment, smoke a joint (less frequently these days) and be entertained?

The Wall.

Do you doubt? Where are impromptu meetings held, rehearsals scheduled and appointments missed? What most characterizes undergraduate life at Emerson College?

Alpha Pi Theta pledges sing there, run kissing booths, yell YES SIR and carry their bricks faithfully — or else.

Emerson Comedy Workshop members seem to live there, laughing at on-running jokes or performing loudly for any who pass.

An eighties child displays him/herself there: walking art deco from her black pointed boots to her pink spiked hair. The Student Government President hangs out there, laying his weight to one foot, eyeing the crowd between puffs on a cigarette and talking politics. Now and again he adjusts his hat.

The banter gets loud, sometimes raucous. Trends are set by the scene on the wall; alot of leather, purple and some three piece suits. Much curly hair and beards. When the sun is out — hot — and the ice cream trucks are back to back, it can get **crowded**. Many Emerson women get out their short shorts and the men strip to the waist; some still wear leather.

Those simply wishing to pass by the wall — on the sidewalk — snake through the scene gingerly, not able to avoid a few bumps and pushes.

If you listen to the dialogues whispered and shouted around the wall, you learn what professor is in disfavor, who's paper is past due (or, who bitch-es the best line) and what the latest complaint is against the college administration. **The Berkeley Beacon** is read on the wall (as it is in college President Allen E. Koenig's office) and complained about.

You can learn who knows who, who met someone famous and where, and who the prominent person on the rumor mill is (bulldoze the wall and you would seriously injure the unofficial flow of (mis)information between and about students.)

In short, the wall is Emerson College is the wall, as seen and lived by Emerson students.

Do you doubt?



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Dedication



Leo's laugh bubbles up like some mad scientist's; a free spirited, vivacious man who has learned and taught at Emerson for the past 35 years, Dr. Leonidas A. Nickole has dedicated his adult career to Emerson College and its students in theatre.

As a teacher and director, Nickole works with and weaves dissimilar individuals, growing students and actors both on the stage, in the classroom and in his **world**. He has a unique ability to react, mingle, cajole and strive with Emerson students, and has dedicated that talent to Emerson and us, the graduating class of

1982. A little insight into the man and his works reveals that Leo graduated from Emerson in 1949 with a BA in Theatre/English. He went on to take courses at Harvard and Columbia. He received his masters in Theatre Education at Columbia, and later earned his PHD in the same field at Indiana University. Leo has fostered growth in his students by providing them many theatrical outlets ever since he came to teach at Emerson in 1953. He was instrumental in establishing the Musical Theatre Society in 1969, and Emerson's Annual Musical Theatre Productions are due greatly to his efforts.

Leo has involved Emerson students in two summer programs he ran in Martha's Vineyard and Harrison, Maine. He has also directed at the Lynnfield and Needham Community theatres.

Leo has received many honors in appreciation of his work. He is recognized nationally and in the community for his contributions to theatre arts. He is a member of the New England Theatre Conference, the Children's Theatre Association, The American Association of University Professors and the American Educational Theatre Association.

Leo's philosophy is "work with as many students as possible." When one watches MTS shows like "My Fair Lady," "Oklahoma," or "The Music Man," one sees Leo's philosophy in action; the stage is always filled.

He gives students the chance to explore their own interpretations on performance, saying "there is more than one way to do a scene." Not clutching to a 'right way and a wrong way' philosophy, Leo welcomes suggestions and insights from his students, encouraging them to develop a critical perspective.

For his talent and devotion, the Class of 1982 dedicated this year's **Emersonian** to Dr. Leonidas A. Nickole.



Leonidas A. Nickole

The President's Message



Allen E. Koenig

To The Class of 1982:

You made a wise choice in coming to Emerson, for during the later part of this century and beyond all facets of the communication industry will continue to expand rapidly and, incidentally, change drastically. Surely there will be a great need for liberally educated men and women like yourselves who combine communication skills with integrity, initiative and imagination. I urge you to use these skills prudently in the career of your choice, in your home and in the community.

In these days of mobility it is difficult to establish the roots that past generations have enjoyed. By becoming an active alumnus/a you will have an established base, a constant friend and a loyal supporter. Remember, the college is making great strides academically and physically yet it is you, our future alumni, who will in large part determine the degree of our success.

It has been a pleasure for me to get to know many of the members of the class of 1982 and I wish you all success and happiness.

Sincerely,
Allen E. Koenig
President

The Dean's Message

Dear Seniors:

If one's alma mater bestows lasting gifts of knowledge and life experience, I feel safe in saying that you, as the graduating class of 1982, have tapped the mater lode.

Your enthusiasm, in and outside the classroom, your dedication to work, and your striking individuality as human beings — these are qualities you brought to Emerson and which we, hopefully, have returned to you with a splash of embellishment.

Be assured that as the doors of Emerson close behind you, we acknowledge that you have generously left a part of yourselves for the graduating classes which will follow. Your spirit and presence have enlivened these premises; your questions have provided us with fuller and better answers. We will know, for some time, that you have been here!

Go forth now, and tell the world who you are. We'll miss you!

Oliver W. Woodruff
Vice President and Dean Of Students



Oliver Woodruff











In Memory

John Adam Regan, pronounced Reegun (1958-1981), or Reegz as we called him was a Junior at Emerson and a member of the Class of 1982. A Mass Comm major specializing in film, Reegz played an active role in productions of the Emerson Comedy Workshop, worked for EIV on a Watkins Glen Grand Prix documentary and was a brother of Alpha Pi Theta. During his time at Emerson he was one of the most visible and popular students on campus.

Those of us who knew Reegz found him to possess a dry sense of humor; he loved puns and sick jokes. He prided himself on his ability to respond quickly with a good line. His imitation of Skipper on **Gilligan's Island** — "Hey Little Buddy" — holds special meaning to many. Not really an outgoing person, he kept pretty much to himself until he knew you, then he opened up. A warm smile, a kind word, a sarcastically spoken unkind one, his thoughtfulness and generosity all made Reegz an excellent friend. He would do anything for you.

When John died of cancer on February 20, 1981 he had been in Mass General for over 12 weeks. From the time he was admitted (Thanksgiving Day 1980) until he passed away the constant parade of people in and out of his room made it seem like he was back in his dorm at Fensgate. Posters on the walls, balloons floating around, scattered books and magazines and an outrageous puppet: it didn't seem like a hospital room at all.

The Emerson community responded to his death in the way Reegz would have wanted. After the burial the upstairs of Crossroads was opened up and free beer was provided for everyone by the owner and John's older brother Jim. Reegz had worked there one night as a dishwasher then promptly quit. We drank, told stories of Reegz, dedicated a bar stool to him and tied one on good in his name. It was a party for a man who loved to party.

The following week Emerson College gave Regan a Memorial Service in the First and Second Church. In a personal but comic reflection John Kaplan recalled his two and a half year friendship with Reegz. The honesty of his remarks were well appreciated.

John Regan in his 22 years made sure that those who knew him would not forget him. As a fraternity brother I was fortunate to have shared some unforgettable moments with him.

Reegz we all loved you. Thanks.



John Adam Regan

By Robert C. Rycroft



The Berkeley Beacon

NEWS
Countdown
Newsweek



New York Times

Anwar Sadat slain

There's Hope in a Hopeless Country
METRO
Globe news
Around the Nation
Postage to cost 20c on Sunday

ODDY-DAISY, Tenn. — State officials said yesterday that pills to offset thyroid cancer are being distributed to 7,000 families who remain in the Soviet Union because they may not have cent time to flee in case of a nuclear accident.

\$8000 For What?

Students' Equipment Is "Down and Out"

Tuition credit plan rejected

Sports

Back Bay Big Enough for Both of Us?

Emerson vs. NABB

WACS: He Does It Again

Traffic jam in the sky
It's a great time to be up in Boston

Boston Students

Once More, Terror in the Streets
In a new campaign, I.R.A. bombs kill three in London

Education

ELECTION '81

Ah, New York City. What does one think of when one thinks of the Big Apple?

tising capitol of the world. The media wonders of the city were recently seen to...

Boston braces

The Year 1281 (1281)

The Emersonian

1981 — 1982

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Crises Over The Union

Students say **No**, when Winter room changes leave them in the cold



The Student Union was the center of controversy when students protested an administrative decision to move Music department facilities into the building, due to renovations underway at 150 Beacon Street. The Abbot Library is scheduled to move to 150 Beacon Street in the fall of 1982.

The most gripping drama to unfold at Emerson this year was not produced by the theatre department, did not sell out, and did not close to rousing applause, although it appeared briefly that it might bring down the house.

The production was a nearly month long improvisational variation of *A Comedy of Errors*, except that there was nothing funny about it. At center stage was the Student Union, the only building on the east end of campus which is known by name instead of by street number.

When students returned from their January break they discovered that several rooms in the Union had been converted into Dance and Music classrooms and offices. The conversion of 150 Beacon Street into a new library forced these classes to relocate temporarily in the Union. Those entering the Union found that Emerson Independent Video had moved, the Cultural Center was being renovated and that there was a piano in the weight room.

Students were angry — some, incensed — that these moves had been made arbitrarily, with no student input. Meetings were called and plans were made; for the first time in recent memory, students were rallying around a common cause.

"We decided that we definitely weren't going to take it lying down," said Danny Amorello, the 1981-1982 President of The Student Government Association. Amorello met with the SGA Executive Council on Tuesday, February 2, to plan a strategy for reversing some of the space allocations. The next day the Executive Council attended a mass EBONI meeting that had been called for the same purpose. EBONI leaders were especially incensed because Co-chairmen Ron Mitchell and Terri Waller had, they said, been promised by Emerson President Allen Koenig earlier that the Cultural Center would not be affected by any changes in Union space allocations.

continued on next page

Crises Over The Union

At this time, an unusual coalition was formed. EBONI and the SGA Executive Council agreed to work together to push for re-allocation of Union space. As part of the agreement, SGA vowed to assist EBONI with administrative commitment to a number of demands, among which were the hiring of more Black faculty, the strengthening of affirmative action at Emerson and an increase of black history and culture into the college curriculum.

While students were forming a united front, and rumors of a possible show of force via a takeover of the Union or administrative lock-out were circulating, President Koenig was out of town.

The President returned and met that Saturday with, among others, members of the SGA Executive Council, Vice President of Business and Finance George Broadbent, Acting Dean of Student Ron Ludman and Dan Posnansky, who was in charge of space allocations. The meeting concluded with Koenig delegating the responsibility for arriving at an equitable solution to Ludman.

Ludman had been involved in the original reallocations which had upset so many students so quickly. He explained the position of the Student Affairs staff after the President's Council determined in early January that Union rooms had to be made available to the Music and Dance departments.

"There wasn't really any choice at that point . . . the options were very limited. We were trying to establish if there was any possible way that we could arrange it so that the students would be less ticked off, and there really wasn't, so it was just a game," said Ludman.

Amorello's interpretation was different. "They had a job they were getting paid for, and they just took the first solution that came into their heads, with no forethought. Their attitude was 'well, the students are going to be pissed off anyway, let's just try and take the heat.' "



Clockwise from above: SGA Treasurer Pam Smith makes a point during a heated meeting of students in the wake of space changes in the Student Union; EBONI Co-chairman Terry Waller; a resident of 100 Beacon Street, which was talked of as a site for a building sit-in, Brad Epstein. Flared tempers and an unusual coalition were produced by the meeting. (photos by David S. Millstone Jr.)





"Their attitude was, 'well, the students are going to be pissed off anyway, let's just try and take the heat.' "

— Danny Amorello, SGA President

Regardless of the reasons and attitudes behind the initial allocations, Ludman and the SGA Executive Council began 30 hours of negotiations after the Saturday meeting with Koenig, in order to arrive at a satisfactory solution to the problem. This kind of involvement between students and administrators had been the purpose of the Space Utilization Task Force, a group formed in December which was comprised of Union Director Linda Slowe, Resident Director George Genges, and others. According to Ludman, this group "never really got off the ground." That is why, he added, student opinion wasn't "processed" by the administration.

As Ludman and the SGA began their meetings, EBONI, meanwhile, was acting on the issue of the Cultural Center. On Monday, February 8, the group's own Executive Council met briefly with President Koenig and demanded a written guarantee that the Cultural Center would be restored to its original function as per the President's earlier promise. Unless this promise was kept, said Ron Mitchell, the group didn't see any point in negotiating on this or any other issues.

"We were willing to make sacrifices," said Mitchell, "but we weren't willing to be lied to."

Koenig agreed to returning the Cultural Center by March 1, and EBONI agreed to give up their fourth floor office.

President Koenig issued a memorandum to the college community on February 10, in which he detailed the final agreements on space allocations determined by the SGA, the Student Affairs staff and some faculty. Four areas — the Cultural Center, the

weight room, the faculty lounge (on the fourth floor) and room 24 — were restored to their original functions. The SGA office, the EBONI office, EIV's office and room 21 became music classrooms or offices.

EIV was relocated to 130 Beacon Street, SGA to 100 Beacon Street, and the EBONI office was incorporated into the Cultural Center. The Oral Interpretation Society was moved to the Carriage House, the old theatre behind 130 Beacon Street.

Relocation of the dance studio, which, according to Amorello, was the most problematic move, was accomplished by placing it in Brimmer Street and relocating some theatre classes to 148 Beacon Street.

Thus concluded ten days which may not have shaken the world, but which certainly angered a large portion of the Emerson student body. The rumored takeover and/or lock out never materialized, and, according to Amorello, it never would have.

"I had no intention of taking any building or anything like that. I initiated the rumor because Dr. Koenig was away and (I thought) if he heard he might come back." Plans for such a takeover had been discussed in depth, however, by the SGA, EBONI and concerned students at the mass EBONI meeting.

By Scott Leibs

Deja vu?

EBONI'S concerns are still alive, and still the same, after more than a decade

It was in the spring of 1969 that EBONI, Emerson's Black Organization with Natural Interest was born. EBONI's goals at this time were to increase the knowledge and expression of Black culture within the Emerson College community. The organization also fostered a political and cultural awareness amongst its members. It took the time to study vital questions: who were we as Black people? How far have we come? How far do we have to go to attain our goals?

More than ten years later EBONI finds itself addressing similar questions and concerns in 1982. Part of examining the situation means dealing with key issues, which include lack of Black representation on all levels throughout the College, the need to maintain Black culture in academics and the preservation of the organization EBONI as an identity.

What is the basis for that identity? It is a mixture of our individual and combined attributes. We are Black. Our tradition and history have been ignored and exploited. We have questions concerning our career advancement. We must deal with an institution which will provide our training for the future. All of these factors play a part in the development of EBONI's identity.

The organization must integrate these factors with its presence at the College. EBONI's Executive Council has a history of trying to work with the Administration. In 1969, Mooneyne Jackson and Dorothy Prince, Emerson students and EBONI's chief negotiators, delivered Ten Demands to President Richard Chapin. The Demands called for more Black faculty, counselors and students. The list was an attempt to make the college aware of the insufficient knowledge and expression of Black Culture within the Emerson College community.

In 1982, the Executive Council attempted to discuss similar griev-

ances. Members worked through various committees, providing input on such crucial issues as Affirmative Action, recruitment of incoming Black students and reallocation of College space.

When the young EBONI reached a stalemate in negotiations in 1969, members found themselves with no other recourse than to take over the President's office. Similar frustrations arose this winter when the Administration planned to relocate the Student Union. The location of the Cultural Center was threatened. More importantly, the working relationship EBONI attempted to develop with the Administration was threatened. Who was to say the other promises and commitments would not be disregarded? This action would not only show good faith but would establish a new foundation for future discussion. EBONI's identity also evolved from a need to survive.

There is a shortage of Black faculty to place Afro-American input in the curriculum. This creates a lack of role models for Black students and presents an unbalanced education for all students. The point of higher education is to prepare one for a career and cultivate a well-rounded individual. In dealing with day to day realities, all students must communicate with all types of races and cultures. This present void can only do damage; it is especially unfair to White students who have little opportunity to learn from another race and their experiences. Keeping this in mind, EBONI tries to fill this void. The organization provides social and cultural exposure via workshops, creative expression in theatre and writing and in the celebration of traditional events.

This is not to say there are no problems; lack of communication heads the list. The College community is not always aware of EBONI's activities or potential. Public relations on behalf of



EBONI members (above) gather at a reception for the Boston premier of the musical "Mahalia." Lois Roach (right) was public relations Director for EBONI during 1981-1982, and is a member of the Class of 1982.



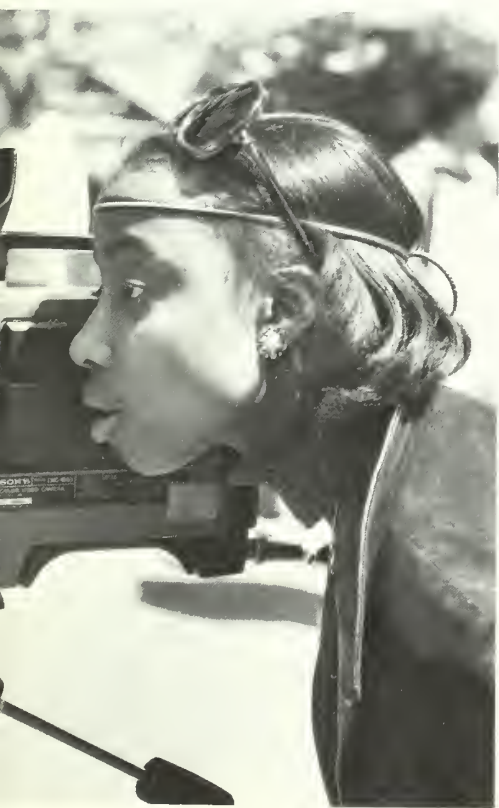
"The college community is not always aware of EBONI's activities or potential."

the organization has been weak at times. Some students, both Black and White, express hesitation in approaching a Black organization. In the 1960's such groups were aggressive and vocal in expressing their needs and opinions. Activities in this era have given present Black organizations the burden with dealing with bad publicity. They are faced with the stigma of being "militant" or "radical." Any association with such groups has been treated with caution. Representation and membership fluctuates as students try to integrate other facets of the college and EBONI into their lives. Like our predecessors in the 60's, there is the need to come together and support each other. At the same time, we are at Emerson to learn and create experiences which will benefit us during our careers. A balance between the two is not always necessary — it depends on the person. It is necessary to provide the options for the individual to make the choice.

Doors are opening slowly. Progress is being made through the Affirmative Action Committee, the position of Minority Affairs Coordinator has been strengthened and student interest and leadership within EBONI is strong.

EBONI has almost come full cycle in 1982. The problems, the grievances and goals need to be redefined and restated to increase awareness of EBONI's purpose. There must be equal representation of race within the Emerson community at all levels. There must be dedication shown on the behalf of all parties — the administration, faculty and students — to open lines of communication on these issues. There must be some solutions, some results.

by Lois Roach



Working Students

Emerson students often work to make a living, or part of it, while juggling classes.

"I'd like to sign in my boyfriend please ... is the mail in yet ... type this in triplicate ... file these forms ... do you have this in a size seven ... I'll have the cheese and alfalfa on pita ... come on SAGA, it's after five ..."

Anywhere in Boston, in Emerson dormitories and in the business office of Mass Comm., at Jordan Marsh, the Deli Haus or the SAGA cafeteria, Emerson students are working to make a living, or part of it. The rising cost of education, the effect of federal budget cutbacks (responsible for an estimated 30% cut in financial aid for 1982-1983) and the need for pocket change have made working on the side a necessity for many Emerson students over the years.

Tuition rose \$800 last year and is projected to jump another \$1170 next semester, so it's no surprise to hear that the conversation on the wall is not all about what class is next or the amount of home work to be done; "What shift are you working ... what hours are you sitting ... how'd you do in tips last night," are as common as "... did you finish the t.v. project yet?"

Employment opportunities at Emerson are diverse, ranging from the federally funded work-study and the Emerson Employment Program to scooping ice-cream at Hagan-daz on Charles Street.

Approximately 20% of Emerson's full time undergraduate students hold regular work-study positions. Emerson's business offices employ students in typing, filing and running errands. Others spend their work time as desk receptionists in the dormitories, signing people in and out and sorting mail.

A benefit of the work-study program is that students can arrange their work hours around their academic schedule.

Lynne Gemma, a senior, has been on work-study for two years. "I work for George Genges, Resident Director of Charlesgate, doing clerical work. It's really convenient, since it's right at school, and it doesn't interfere with

my classes."

Work-study provides students with the opportunity to learn skills not taught in the classroom. "My work experience here will give me something to fall back on. In case I need to, I could work in an office as a bookkeeper, secretary or a clerical assistant," explained freshman Yvette Ruiz, a work-study employee in the Financial Aid Office.

Work-study also encourages students to work in a job related to their field of study.

Theatre majors find working down at Brimmer Street gives them experience in lighting, scene design and administrative duties. A Mass Comm. major can find a job on the technical staff of WERS FM or WECB AM for invaluable experience.

Job experiences have also been found to affect a student's decision about future career goals. "We try to put students in positions related to their majors as often as possible, but work experience may change a student's mind about what he would like to major in," said Sarah Calihan, work-study coordinator at Emerson College.

Junior Bill Sitcawich, a theatre major, has been on work-study for three years. "As a receptionist in the theatre department I answer phones, run errands and make mail runs," he said. Sitcawich works his fourteen hours a week getting involved in the administrative core of the theatre department, as well.

continued on page 26





Students like Steve Hendrix (above) and Darleen French (left) find it necessary to work at least part-time while going to school. Many find the Emerson food service, SAGA, nearby and convenient to work for. Laurie Hammond (opposite) sits desk at 100 Beacon Street. (photos by Gina Siciliano.)

Working Students

Students often feel as if they are "going all day," as Lori DiConstanzo, a sophomore and head receptionist at the theatre department explained; "the way my class schedule goes, when I'm not in classes I am here, but I like it."

SAGA, Emerson's food service, has approximately fifty students on its payroll. As on work-study, hours are arranged by class schedule and other Emerson commitments. "I work for the radio station, but I need a few hours of work a week. SAGA is nearby and convenient," said senior Andy Geller.

Added freshman Kris Parrish, "it's good to work with other Emerson people, you can work and see your friends, too."

Resident Assistants are not paid weekly; they receive free room and board for their services. Each R.A. works a full-time job while in school; roommate disputes, floor parties, sitting desk and filling out numerous work order forms are a few of the duties to which an R.A. must attend to.

Said Emerson junior Maureen Geurney, "it's really a challenging job. There is a lot of give and take, but it is a lot of fun. You get a lot in return."

Emerson students are also represented in the work force of the Boston community. Many students take advantage of the Career Services center at 100 Beacon Street to locate employment. An ongoing list of full and part-time jobs is always available.

"Students have got to take the initiative. They need to open their eyes to resources and to make contacts," asserted Marilyn Krivitsky, Director of Career Services at Emerson.

Rick Brown, a freshman, struck journalistic gold while job hunting through the Career Services office. "I was really lucky to get the job; the listing had just come in when I got there. I am the layout and production manager for a weekly newspaper in the North End."

Whether employed by work-study or by Boston businesses, working stu-



dents must learn to balance academics, employment and a social life. "You have got to learn to balance your time. It is difficult, but you have got to do it," says Liz Hodges, a sophomore who supervises coatcheckers at The Hampshire House Restaurant.

The working world may be a distant thought for some Emerson students, but for many more, it is already reality.

by Jennifer Mroczkowski





Rachel Coombs (above) makes money working at Crossroads, an Emerson favorite near Mass Ave. Mark Kelsey (left) makes his as a monitor for Emerson's Fine Art's darkroom, at 126 Beacon Street. The pressures of rising education costs and the need for pocket money keep students working. (photos by Gina Siciliano.)

When Job Hunting, Experience Counts; Internships

She sits, rigid on her chair, staring at the blank space on her job application. "There has to be something I can write in here," she thinks. 'Please list all jobs or previous experience in this field.' I am just out of college, how could I have any experience?"

College graduates face job experience dilemmas more and more today. In a world where the fight for employment is getting harder to win, practical experience can mean the difference between starting at the bottom and starting at a position you are educationally well qualified for.

Emerson College has always put emphasis on practical experience. WERS, WECEB, and EIV and the Robbins Speech and Hearing Center plus the Thayer Lindsley Parent-Centered Pre-School Nursery for the Hearing Impaired allow the students the opportunity to learn their craft through practice, not just through book work. Emerson also offers an internship program that gives students the proverbial ace in the hole for job applications; experience in the real working world.

An internship is not required, but they are enthusiastically encouraged by offering credit to juniors and seniors for their efforts. An extensive listing of internship possibilities is on hand at the Career Services Center at 100 Beacon Street as well as on key bulletin boards throughout the college.

A quick perusal of the list shows opportunities in Public Relations at WCVB, a summer internship with **Newsweek**, five broadcasting internships with channel 5, a production job at John Hancock Insurance, and even summer internship possibilities in Los Angeles and Hollywood.

"Students have to explore on their own. It is up to them to take the initiative to get experience," advises Marilyn Krivitsky, Director of Career Services for Emerson's students.

The number of potential internships is on the rise. More employers are becoming aware of college students and their abilities. Local television and radio stations offer internships, as do many cable companies, advertising and public relations agencies, and theatres. Internships are not limited to the greater Boston area; possibilities exist in New York City and Los Angeles as well as other metropolitan areas.

Practical experience encompasses more than technical learning, as senior Anna Jones pointed out; "I worked at Channel 7 last term assisting in the production of commercials. I learned a lot about working in that market, and dealing with the types of people who are involved in the media."

Juniors Libby Cohen and Diane Meehan work for Continental Cable Vision in Saugus. "We are learning to use the equipment in studio shoots and on remotes. We're also doing our own documentary," explained Cohen, "It's good because I get hands on experience with the equipment; it isn't unionized."

Meehan also enjoys her internship. "It is okay to make mistakes. Our program director knows that we are just learning and he encourages us to ask questions. It is fantastic."

She sits, relaxed in her office, looking at an old copy of her job application:

NAME: Jane College Graduate

College: Emerson College in Boston

Please list all jobs or previous experience in this field below:

WERS FM, copy writer

WECEB AM, News writer

EIV News writer

Intern at Channel 5

in news department

Interviewer's Comments: **HIRED**

by Jennifer Mroczkowski



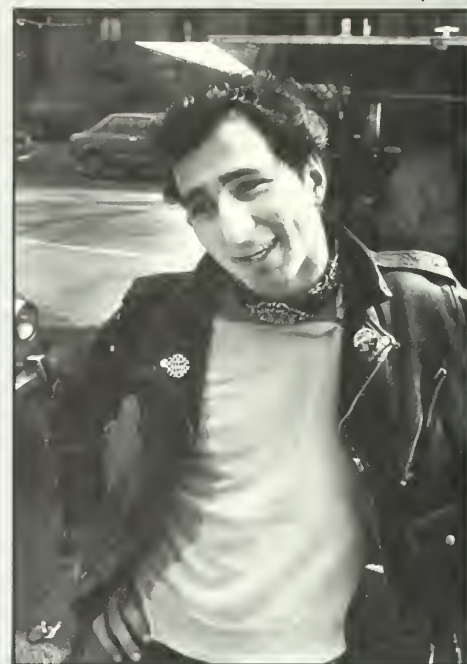
David Burchell

(Mass Communications/television)
 "A news anchorman and reporter, that should keep me occupied."



Vivian Daunt

(Communication Disorders)
 "A teacher of the deaf; I want to teach parents how to teach their children."



John Barons

(Mass Communications/journalism)
 "In front of people, rather than amongst them: I want to move to Los Angeles and do my best to get into films."



William Turner

(Creative Writing)
 "I want to be like the Catcher in the rye. I want to make people laugh. I want to be and live just as I am."



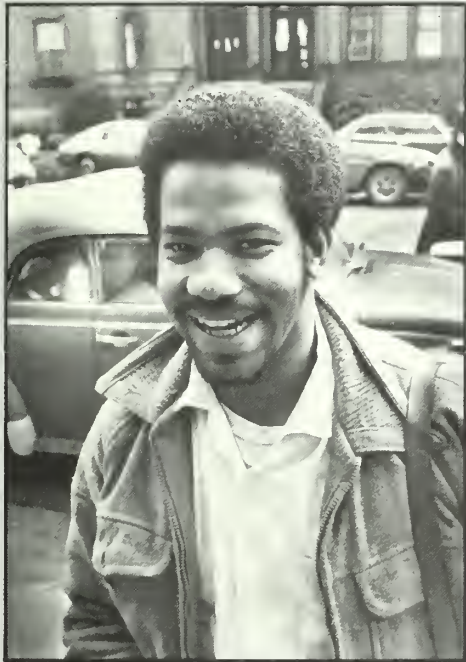
Larry McColligan

(Mass Communications)
 "I **will** be a sportscaster."



Phil Brehn

(Mass Communications/Film)
 "I want to make films, that's why I came to this stupid college!"



Joseph Johnson

(Mass Communications)

"I want to be a program director, general manager, and President of Joseph Johnson, Inc."



Carolyn Thomson

(Dance)

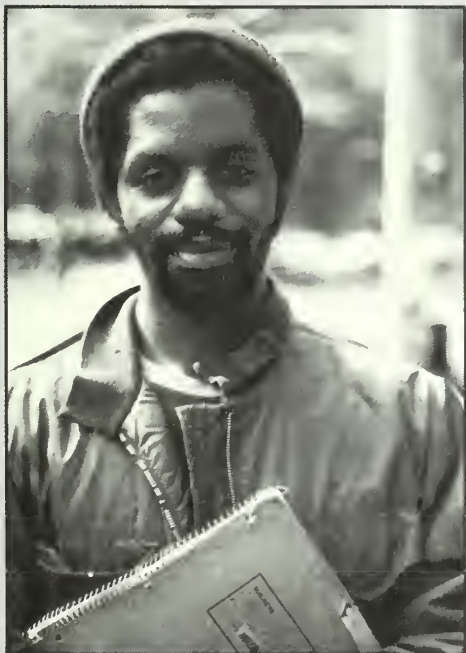
"Who wants to grow up? As far as a career goes, I've got a long list. I'll probably end up waiting tables, but as long as I have enough to eat that's all that really matters, right?"



Jennifer Togart

(Mass Communications/Radio)

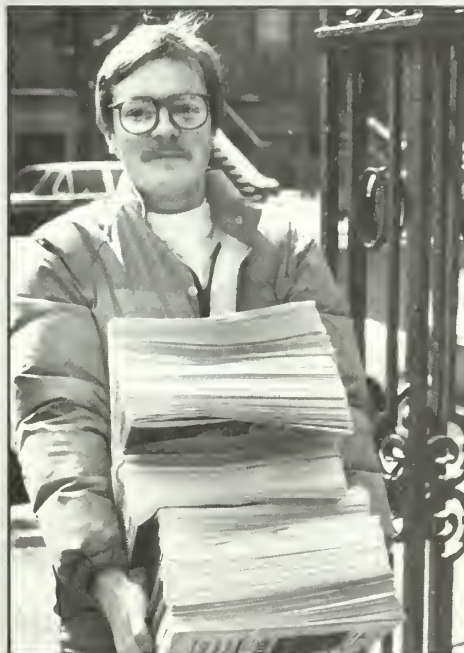
"Produce and research documentaries."



Kevin Davis

(Dramatic Arts)

"A better grown up."



Peter Kurey

(Political Science)

"A person who gets enough sleep."



Susan Carlino

(Theatre Arts)

"I want to be a clown!"

Communication in the Raw

Sports have their place at Emerson College



Some people are unaware that a sports program exists at Emerson.

This could be because there are no practice fields, ice rinks or great-domed buildings named after some well-loved coach or prestigious Alumni on the campus. Or it could be that Emerson is a small college emphasizing the communication fields, rather than the athletic fields.

But, sports is a form of communication in itself, and as such has a place at Emerson College both as recreation and, well, **communication**; when an athlete participates in any kind of game, he is communicating with his body. One historian spoke of sports as ...

"... the theatrical representation of the drama of life concentrated into a short span of time. It is a metaphor for war, religion, and art; there is the combative aspect, the ritual of a religion and the theatricality in both the way the situation is set up and the role of the individual."

Unlike a play, an opera or a ballet, a sports game on the college level has no music or script to cue the spectators in on what is happening, yet messages come through. It is communication in the raw — man speaking with

his body.

Sports are **functional**, they serve to bring people together. "Sports ... provide feelings of group unity, a sense of social identification, and a source of personal integrity," wrote the author of "Sport in Society," Jay Coakley. This is true not only for the athlete, but for the spectator as well.

Yet spectators at Emerson sports games are few, says Jean Peckham, Secretary and wife to the Director of Athletics at Emerson. One contributing factor is that spectator transportation is hard to come by. "The sites are in outlying areas and not easy to get to, the teams themselves even have a hard time getting transportation to their games," Mrs. Peckham said. Her husband, and athletic Director Jim Peckham, also says that during the 1980-1981 season the Athletic department "... was at the bottom of the totem pole for the van." The Emerson van is the primary source of transportation for most of the college's departments and student organizations. So getting to and from games often depends on privately owned cars.

Besides the athletes themselves, how many Emersonians read the sports pages in *The Berkeley Beacon*, the college's student newspaper? How

sharp is student interest in Emerson sports?

Well, **knowledge** of Emerson's athletic programs among students, faculty and administrators may be low, but participation by undergraduates is not. Among the 1700 undergraduate students, about half of them are actively involved in cross country skiing, soccer, sailing, basketball, wrestling, hockey, baseball, golf or softball. And Emerson's sports are associated with area intercollegiate leagues, such as the Boston Small College Conference, New England Intercollegiate Wrestling Association and the New England Intercollegiate Sailing Association.

The most popular sport on campus is intramural softball, during the Spring. Teams form up, so that dorms play against dorms, off-campus students rally their ranks and even some faculty join. Weekend afternoons often see several games both on Saturday and Sunday on the Esplanade near Massachusetts General Hospital. The teams' uniforms are T-shirts with the names "Back Bay Bombers," "Pack Rats," or some other creative title.

These games draw the largest spectator crowds of any competition during the school year, and often end up at the Crossroads or the Pub celebrating after the games.

During the 1980-1981 season, fifteen percent of the undergraduate student body was playing in the intramural softball league alone.

Sports at Emerson College could be a communicating link for the entire college — for faculty, administration and students. Soccer, basketball and volleyball leagues could be formed, as Mass Communication or Theatre Arts rallies up against the opposition of Communication Disorders or Communication Studies.

Athletics go beyond competition; they can be a recreational outlet in which people can let loose, enjoying uninhibited action and expression. Sports has a place at Emerson College.

by Georgiana Drew





Above are Jean and Jim Peckham, the husband and wife team which has run Emerson's Athletic program since 1973. "They say working with young people keeps you young ..." (photos by David S. Millstone Jr.)

"It's not Supposed to Work . . . "

The Peckham Team is doing something right. Due to the Peckham's stable influence and support, Emerson's athletics program has grown steadily over the years.

Known as "Mrs. P.," Jean is the cool, not easily perturbed, half of the team. She balances the quick to react and ebullient "Coach" Peckham. Mrs. P. has that innate ability to listen, and is often the confidant for many athletes.

She is Coach's secretary and right hand, doing more than just secretarial work; on more than one occasion she has mended socks and washed uniforms for an upcoming game.

Working with students is what Mrs. P. enjoys most. "They say working with young people keeps you young and as I get older, I tend to agree with that, keeps you on your toes," she says, laughing.

"Coach" Jim Peckham is Emerson's Director of Athletics. He is a large man, with a deep, slow-talking voice. When he smiles, his eyes glint mischievously.

Coach's specialty is wrestling. He has had it in his blood since childhood, when he learned from his father, a professional wrestler. Coach was a member of the 1956 Olympic Wrestling Team, and 16 years later became Assistant Coach to the U.S. Olympic Team. He was selected in 1973 to be Head Coach in free style competition, and Assistant Coach for Deco-Roman style wrestling. He has also coached 22 international teams, has trained with Russia's and Poland's national teams and has coached seven U.S. national teams himself. Of all this, Coach says simply, "it is both my avocation and invocation."

The Peckham team has worked together at Emerson College since 1973. In the summer months they run a wrestling camp in New Hampshire. Of their working together, Jim says, "we, as a team, probably upset all the rules of business, because you're not supposed to have a husband and wife work together, it's not supposed to work. I don't know about theories, but with us, it's never been a problem." What has kept the Peckhams at Emerson over the years has been the people here. As Coach put it, "I essentially love people and I love what I'm doing and I love the sport and if nothing else, I want to be able to communicate this and the lessons to be derived from it."

by Georgiana Drew

Learning to Take the Cold

The Student Government President Speaks of Politics and "Camp Emerson."

I never wanted to go to college. Throughout most of my high school senior year, I had every intention of pursuing a career as a truck driver. Then one night, Mother and Father sat me down to discuss my future plans. They were pro-college. They said I should go because a college degree would get me a better job. They also told me I would have a wonderful time meeting new and different people, and that in years to come I would be able to look back at my college experience and laugh at all the great memories.

That was four years ago, and as always, Mother and Father were right. Since I am now an unemployed writer, it is obvious that I did not get a better job. I did, however, meet a diverse group of people that more than likely I would not have encountered in my hometown. There were actors and actresses, film makers and television technicians, writers, comedians, speech makers, and of course the allusive communication disorders people. Some of them had purple hair, some dressed in an odd way, and some hardly dressed at all. Some thought nothing of tap dancing across Beacon Street, while others were introverted, perhaps in deep thought.

What brought us all together? The Emerson Experience. I would like to recap my own Emerson Experience.

I refer to my freshman year as "The Eisenhower Year." Woody Woodruff was, at the time, acting president, and life was nice. It was, however, the way I imagined college would be; going to classes and out with friends without a care in the world.

I do not recall any real feelings of dissatisfaction until my sophomore year. They arrived about the same time as Dr. Koenig. I don't mean to say that he was the cause of Emerson's problems. He was like Pandora with a box. He opened it. I'm sorry these prob-

lems surfaced while I was here. I remember the first major crisis; Term IA. It was announced that Term IA was no longer going to be offered. Students had a big rally in 150 Beacon Street. The Administration saw how much students were in favor of Term IA, and said they would reexamine the situation. The next year, Term IA was gone. (One for their side.) People began asking, "Who is this Koenig fellow?"

Around that time I began to feel a little cramped for space. I noticed we had more students, but had not acquired property to go with them. Oh well, it'll work out. Departments merged, departments fought, students bit the bullet and continued with their educations. Shelton Forrest began to feel some pressure. He got

demoted, why? He resigned, why? Students began to ask, "Who is this Koenig fellow?," and continued with their educations.

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Convocation Address

September 16, 1981

Good Afternoon, it is nice to see so many members of the faculty and Administration. It is a little disheartening that only a handful of students showed up, since I am speaking for them.

Since I have returned this fall, 80% of my time has been spent dealing with student complaints. Here is a list of a few that I have received since yesterday afternoon and this morning:

- * Teachers are unprepared for classes
- * Broken Elevators
- * We have a beautiful new cafeteria — but you have to wait in line an hour to eat in it.
- * Lines at Registration
- * Lines at the Bookstore
- * Construction work uncompleted
- * No carbon paper in the English Office!

I respond:

"Yes but even the faculty and Administration have to put up with many of these inconveniences."

Students respond:

"Yes, but we have to pay for the

privilege."

I respond:

"But look at all the great improvements."

Students respond:

"Will we ever see them finished?"

I respond:

"Of course, but improvements take time. Harvard wasn't built in a day. Things will get better **trust** the people who run this school."

Some students smile and walk away, others look like I just sold them for 30 pieces of silver: Why? — Because I asked them to trust. In this case, about \$8,000.00 worth of trust is what is needed.

I'm not asking that the waiting lines disappear tonight at Saga. I don't expect all the construction work to be completed by tomorrow. What I want is this:

- * Show the students that you're looking out for them; that you're working for them.

How many of you are faculty advisors to our student organizations? Do you actually advise them? Do you attend their functions or do you just sign the money withdrawal forms?

Danny Amorello has been involved with student government at Emerson for four years, serving in the past as Treasurer and Vice President of SGA. He was President for the 1981-1982 academic year.

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The Hollywood Trip

Techniques in Comedy, or Comedy of Errors?

Controversy came close to killing one of Emerson College's most successful programs in 1982.

Political, personal and journalistic conflicts almost suffocated the Spring semester class, "Techniques in Comedy: Hollywood." The battlegrounds were so heated at times, it appeared the program might never survive the punishment. Some still wonder whether the popular program has enough energy to endure upcoming semesters.

The attacks started in mid-November. Political differences between President Allen Koenig and trip coordinator Professor George Quenzel almost buried the annual excursion to southern California. According to Board of Trustee member, Jeffrey Goldstein, Dr. Koenig didn't feel comfortable sending Professor Quenzel on the trip, overlooking the claims that Quenzel has been the key to the program's success since its conception.

Quenzel was dismissed as trip coordinator. The whole journey appeared doomed until pressure from west coast alumni spearheaded a search for Quenzel's replacement. First year Mass Communications Instructor, Dr. Sheva Farkus, was called upon to pick up the pieces. With only two weeks to prepare and limited California contacts (Farkus went west with only one possible contact's phone number), the new coordinator and 14 Emerson students packed their bags, purchased their tickets, loaded their cameras. The journey was on.

Little was heard from the troop while they roamed mellow California. The trip's rocky start seemed stifled, edging back to normality, offering the fortunate students an opportunity to meet and speak with the stars.

But normality was hard to come by. Personal difficulties between coordinators Farkus, Professor Tony Cennamo, and some of the students caused uncomfortable tension and the formation of factions within the group. Some students were able to overcome the personality conflicts and benefit from the active three

weeks.

"Yes, there were some personality conflicts," stated participant Howie Weiner, "but I tried to stay out of the rumors."

Weiner has been working on a comedy script which received positive comments from television professionals in Hollywood.

Other members weren't as pleased with the program's progress. Their hostile comments appeared in the February 12 edition of the Berkeley Beacon. The article was written by sophomore Lisa Shilo. One tripster was quoted as saying, "we tried to put up with (Farkus') personality, but when it got in the way of what we



some members of the Hollywood Trip

expected ... it got annoying." The article continued to question the "personal mannerisms and professional expertise" of Farkus while in California. According to student journalist Shilo, the claim that Farkus lacked correct protocol was evident while the group was before Hollywood stars and program executives. Reports revealed that Farkus became "star struck" during interviews and lacked professional confidence.

As a result of the Beacon's negative comments, the controversy surrounding the trip on campus resurfaced. Two students quoted in Shilo's article, Dawn Steinberg and Terri Shulman, protested that their comments concerning Farkus were expressed off the record. In a letter to the editor, which appeared in the Beacon's following edition, Steinberg and Shulman denied their Hollywood disclosures and

quoted Shilo as saying "no names would be used" and that their comments would be strictly "off the record." Shilo insisted the comments weren't made off the record and that the two students decided to retract the remarks once realizing the possible consequences. It was obviously too late.

The article had far reaching effects on those involved. Once the Koenig administration reviewed the Beacon piece, Farkus's performance and credibility were carefully examined.

"I almost lost my job because of the Berkeley Beacon," an angry Farkus proclaimed.

An impressive itinerary of daily events in Hollywood saved Farkus and proved that her professional behavior as coordinator during the trip was performed well.

Dr. Farkus passed professionally, but on a personal level the remarks made by some of the students stood strong. "Adjustments weren't made to existing personality conflicts," said Shilo, "the group as a whole wasn't able to sit down and discuss the problem." Even Farkus admits her authoritative personality threw off some of the students, "some of them weren't expecting to be told where to be and what to do."

Farkus passed with flying colors when we focused on the professional side of the wounded journey. Personal interviews with Merv Griffin, Ed Asner, Alan Alda, Bill Dana, "Soap" writer Stu Silver, producer Peter Barsochini and others received an "A plus" in the coordinating category. Failing to organize harmony within the sensitive Emerson group, as a whole, deserved an "F." An average grade point score for the 1982 Hollywood trip is a satisfactory "C." An average lower than in previous years, but which will hopefully return to its usual standard of excellence in semesters to come.

by Neil Tagliamonte

Is Back Bay Big Enough for Both of Us?

Emerson vs. NABB; published in the Berkeley Beacon on
October 21, 1981

The two articles on this page originally appeared in the Berkeley Beacon, Emerson College's only student newspaper for the academic year 1981-1982.



ing to be restricted; we wanted it to go back to housing."

Recently appointed Special Assistant to the President, William H. Wells, who will handle Community and Government Affairs and act as a liaison between Emerson and groups such as NABB, replied, "Charlesgate was the last property which, under the city ordi-

continued on next page

by Scott Leibs

Emerson's recent moves to secure permanent dormitory space on the west end of campus have a Back Bay neighborhood group up in arms. The group, the Neighborhood Association of Back Bay (NABB) is alarmed by what it perceives as expansion by Emerson with no regard for the residential core of Back Bay.

A recent newsletter published by NABB carried a page one editorial entitled "Emerson, To Hell with neighbors." The article asked by what legal means has Emerson (1) managed to secure a permanent dormitory license for Fensgate (which last year had had a license subject to yearly review before approval) and (2) managed to operate both 527/529 Beacon Street and Charlesgate as dormitories.

Charlesgate, Again

It is the college's purchase and use of Charlesgate as a dormitory that has caused most of the concern. Robert Nemrow, President of NABB, explained, "Emerson ... purchased the building knowing, or taking the disregard of the tax situation." He was referring to the loss of \$78,000 in revenue that the city suffered when Charlesgate, now owned by an educational institution (Emerson), was taken off the tax rolls. He said also of Charlesgate, "we, (NABB) intended for that build-

Emerson's Newest Minority

students who transfer out; published in the Berkeley Beacon on
November 4, 1981

by Scott Leibs

According to a committee that is, among other things, working to improve student retention, more students are staying at Emerson than are transferring out. Nearly 52 percent of the students who graduated last May (1981) attended Emerson for four years consecutively; as recently as four years ago, the number was only 36.9 percent. Not only is Emerson's retention rate the highest it's been in years, but it is also twelve percent than the national average. And, if members of the New Student Experience Committee are successful in their efforts to boost this percentage, the college will see a much higher number of students remaining at Emerson for all four undergraduate years in the future.

Committee Chairman Bill Chuck explained that, while the group is largely concerned with making the first weeks of the school year run smoothly (particularly for new students), they are also "trying to work on very specific activities to enhance re-

tention, (by) finding ways to meet the needs of students." To do this, the committee has divided into five subsections, each with specific goals. Some of these include: perfecting freshman registration and implementing a pre-registration program for transfers; improving the faculty advising process by, among other things, increasing the number of advisors (administrators may do some advising); improving communication between the various business offices; and determining students' specific wants and needs through the use of surveys and questionnaires.

The twenty plus member New Student Experience Committee is an expanded version of a committee initiated last year by Associate Dean Suzanne Swope called the First Day of School Committee. That committee was limited to academic and social orientation and to the improvement of information flow between business offices. Swope is

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Is Back Bay Big Enough For Both Of Us?



nance, could be used for dormitory purposes." The building had been owned by Boston University and possessed a dormitory license which, if not renewed during a brief "grace period," would be cancelled.

"When we saw the grace period running out," explained Wells, "we didn't have time to consult with anyone ... we applied and it (the license) was handed to us immediately ... fully legal. What was there to consult about?"

Small Building Causes Big Problems

NABB is also interested in the legality of Emerson's using 527/529 Beacon as a dormitory. As Nemrow said, "521/529 is a building which (Emerson) has been using illegally for two years ... (Emerson) went up before the zoning board of appeal (and) they were unanimously turned down. They have since ... continued to use it ... even though that right has been denied ... by the city of Boston. The City of Boston will be taking Emerson to court on this particular building."

"That's completely erroneous," replied Wells. "We filed the court case." He explained that Emerson, with the support of many of the other colleges and universities in Boston, is challenging the city over the Dover Amendment. The Dover Amendment is a Massachusetts state law which allows religious and educational institutions to use property they own for religious and educational purposes. The amendment was designed to prevent municipalities from zoning schools and churches out of existence.

"Boston claims it doesn't apply to Boston," Wells said, adding that Emerson fully expects to win the case, pulling 527/529 out of the legal grey area in which it now resides. He added that it was not at all unusual for an institution to continue to use a building for its said purpose while legal matters are waiting to be resolved.

Fensgate Foibles

The attitudes of both NABB and the College are perhaps best illustrated in

the following exchange. On October 16, Nemrow told the Beacon, "The College has gone, without our knowledge, to (permanently) legalize the use of 534 Beacon Street ... This was the first breach of faith on Emerson's part."

Mr. Wells said later that day, in a separate interview, "Why do (we) have to consult with NABB? ... I don't understand why NABB wants to displace the city government as a decision maker."

What is NABB?

Just what does NABB hope to achieve? According to Nemrow, NABB's 1200 members make it one of the largest neighborhood groups in the city. The organization was founded about 25 years ago to "Protect the residential core of Back Bay against the kind of developer that was coming in here and against the institutions buying up all the property." It is this opposition to expansion by colleges coupled with Emerson's failure, justified or not, to consult with NABB on the College's plans involving building acquisitions and usage that causes Nemrow to characterize the College this way: (Emerson will) "flout the laws of the city, the feeling of a residential neighborhood ... the hell with everybody else, we (Emerson) will do what we think we have to do ... to survive. Emerson is not a good neighbor." Nemrow also said that, "Emerson is not disliked ... they were (are) considered part of the neighborhood ... but we certainly wanted (want) to fix their size."

Wells answered these statements by observing that Emerson has, through its West End purchases (Charlesgate and 429 Marlborough, alias "The Mansion") stabilized its size and intends no further expansion aside from the purchase of a theater, which almost certainly won't be located in Back Bay. He justified the use of Charlesgate as a dormitory, stating that Emerson has "put things right together in an area largely filled with

students and ... won't impinge on the community." He added, that, "For students it wasn't a good thing to do, separating them from the classrooms ... (we did it) because we cared about the neighborhood."

Wells admitted that the act was not completely altruistic; economics and the fact that Charlesgate possessed a dormitory license played a major part in the decision.

An Historical Perspective

According to both Shelton Forrest and Bill Wills, Emerson's presence in the Back Bay helped to rejuvenate the neighborhood during the mass exodus to the suburbs in the late fifties and sixties. Buildings that were once homes became rental property, occupied, Wells said, "in a massive way by students."

Many buildings in Back Bay, Wells continued, "sat on the market, deteriorating, and in effect, the colleges and universities saved them. The return to the city began ... but the schools were here." Some schools left Back Bay such as BU, BC and Bentley, but some remained.

New people, mostly young professionals, poured into the Beacon Hill-Back Bay area and, Wells continued, "These new people, unaware that the colleges really saved the area for them, now want to push them out ... that raised the questions about whose rights are superior. Does one group of people have the right to push another group around?"

When asked about Emerson's right to exist in Back Bay because (1) it was established before zoning laws, and (2) its format and duration helped to rejuvenate Back Bay, Mr. Nemrow responded, "that was yesterday ... what was good yesterday doesn't necessarily mean it's good today ... the whole aspect of life itself is change." Nemrow elaborated, "The area originally was built, these homes were built, in the 1870's, 1860's, 1890's for residential use ... we are now over the years, reclaiming them for residential use."



The Comedy Workshop

"The Extinction Agency" belies its name, evolving on stage to sell-out crowds

(The strength of an Emerson education lies outside of the classroom, among the various student run organizations, publications and performance groups on campus. The students who devote time and effort to these groups find the opportunity — often the demand — to rely on their talents and knowledge to produce as fine a film, article or show as possible.

The Emerson Comedy Workshop is both typical and extraordinary among such student projects at Emerson; its inner workings are often frustrating, even political, but the performances given by the Workshop are feats of cooperation and artistry for its actors, writers, technicians and directors.

And the Workshop is dynamic; always changing, experimenting and risking failure, so that not every performance goes over, not every 'bit' is funny. The Class of 1982 has known the Workshop for four years, it has

been an integral part of our "Emerson Experience." Here is its history — The Editor)

Consider this: The Emerson Comedy Workshop has existed for only five and one half years. Remarkable, isn't it? In that period an idea for a Comedy Show conceived by six students grew to attract as much attention from the student body as any number of shows Emerson has produced; only the Spring musical can boast of having a larger audience. And as a result of the Workshop, Emerson now offers the Norman Lear School of Comedy Writing as part of its curriculum, the first and only college in the country to have such a program.

In the Spring of 1976 a small group of students led by Dennis Leary, David Whiteman and Jody Hafner became disenchanted with what they consi-

dered nepotism by upper classmen in casting for theatre roles. They got together and did a show at their own expense. They derived material from improvisation, and called themselves "The Extinction Agency." The performance received favorable response, prompting the group to approach the Student Government Association for funding as an official organization. The SGA approved, and thus born was The Emerson Comedy Workshop.

Auditions were held the following fall, and the Workshop grew to one dozen members. The idea behind the group now was to dream up a variety-type of comedy show, to consist of music, films, slides and stage routines (bits). They often gathered in a dorm room or apartment, taping a session of improvisation to come up with material for the show. As Denis Leary put it, when describing the process, "you

continued on next page



Members of the Comedy Workshop perform in the 1981 production of *Call Off The Dogs*, written and performed by the Workshop. Clockwise from top left; Doug Reina; Moe Gilbride, Sheila Wenz, Mary Micari and Dena Foster; Bruce T. Hill, Jim Smith, Chris Plummer and Bar Clemens; Dena Foster and John Serrano; John Frink, Moe Gilbride, Bruce T. Hill, Chris Plummer, Howie Weiner, Sheila Wenz (hidden), Jim Smith, Bar Clemens, Doug Reina, Mary Micari, (in front) Bill Judkins and David Sommer; Dena Foster, John Frink and Howie Weiner (photos by David S. Millstone Jr.)



"They'd just cram a bunch of people into a big room and you'd have to get up and do an imitation and some little improv."

weren't thinking about it as being improvisation, you were just doing it." The group had yet to have a real director, so the show put together for performance in January, 1977, was truly a group effort. The show sold out.

Later that year they decided to expand the show into more of a potpourri while finding ways to create an environment for the audience. Beer 'n Laughs was the answer. Beer was served to the audience in a cabaret arrangement. A film would role on a screen to the left of the performance area, followed closely by a stage bit to the right and an audio piece after that, in the dark. The audience was given few breaks, few chances to lose attention.

These performances had their rough edges. There were no prop people, costumes would be exchanged between bits and there could be numerous technical glitches during performance. However, the content was strong and soon the word was out. Check out the Comedy Workshop.

The fall of 1977 brought a new group of members into the fold after a chaotic audition process. Robert Massie was one of the new members.

"They'd just cram a bunch of people into a big room and you'd have to get up and do an imitation and some little improv. I had a great Jimmy Carter imitation and made it." More changes followed. Eddie Brill, one of the original Workshop members, was elected President (a position he held for three years) and Chuck Hall became Director. Students came from different departments around the school and offered their services as technical people. A full scale technical crew developed, enabling the members to concentrate on writing material. The shows improved dramatically on the production side, and another annual performance was added. So in 1976-1977 there were two Beer 'n Laugh nights and one main stage performance.

There were still problems. New members were being left in the back ground, but not intentionally. The shows centered on the original Workshop members. It wasn't that they

were not funny, they had improved with each show, but the audiences were leaving performances remembering two or three individuals, not the entire ensemble. New members were virtually playing cameo roles as the old members played center stage. Said Massie, "it wasn't done on purpose. The people who had



Emerson Senior John Frink, Workshop President during 1981-1982

formed the workshop had been friends a long time. They were a tight group and were part of each other. It was very hard to break into that mold. They were genuinely interested in taking us in."

The shows did not suffer greatly, however. They became funnier, tighter, concentrating on sight gags and old vaudeville type routines as well as sound effects, which had been a staple; members deftly provided motors, spilling liquids and decks of shuffling cards with their voices and mime. The Workshop was creating hysterically funny bits. Characters were manufactured who were full-blown stereotypes of real people. Audiences were standing room only for shows that ran between three and four hours long.

1978-1979 brought some obvious changes in the Workshop shows. The size of the group nearly doubled and the content of the shows was altered slightly. It was in this third year that the Workshop became established in the eyes of the school. Eddie Brill explained it: "The first two years were tough. The students recognized us but the school didn't. The third year was

when Norman Lear came to the school. One of the English teachers (Dr. James Randall, now Chairman of the Creative Writing Department,) was talking to him about how Comedy was on the rise at Emerson. I talked to him, gave him the history of the Workshop and told him what we really needed was people from outside to come and teach comedy. Later I found out that Norman Lear had donated some money and we had the first comedy writing program in the country.

"Jim Randall was instrumental in bringing Art Buchwald, Jerry Paris, Henry Winkler and Marilyn Susan Miller (one of the writers from Saturday Night Live,) "to Emerson through the program.

Comedy was becoming a big thing. "Annie Hall" had just won the Oscar for Best Picture and people were seeing that comedy required intelligence. The Workshop people saw this as well.

The new members brought acting as well as comedic ability into the group. The production staff was refined. The shows were probably the funniest done by any Workshop group.

The Emerson Film Society, a group of students who had formed their own organization the same year as the Workshop began, submitted films to be shown. Animation was used for the opening of the shows.

The Workshop was the most talked about show at Emerson. At the end of the semester, the original members of "The Extinction Agency," graduated.

New members were chosen to carry on. In 1979-1980 the Workshop proved it could do just that. Jonathon Solomon ran things from the directorial end. Making use of his knowledge of the theatre and acting, he brought a new direction to the group.

Special effects and music were used in a more integrated manner. The humor was more subtle, moving away from the high energy gag-it-up style used in the past. There was more of a variety of characters.

continued on next page

The Comedy Workshop; The Extinction Agency Evolves

Solomon made full use of the exceptional technical staff and directed the Workshop members in on-stage blocking techniques and timing. Massie said simply, "Jonny really knew how to put a show together."

After four years of existence the Workshop had received nothing but rave reviews. It seemed that they would never fail. Students were enrolling at Emerson College for the specific purpose of learning comedy as a result of the Workshop and the Comedy Writing Program it founded.

But 1980-1981 exposed weaknesses in the group. The first of the two shows done that year was heavily criticized.

The problems began with the auditions. There had been a large turnover (half the group had graduated.) The auditions failed to select new members who would dedicate themselves to a Workshop show. Rehearsals became unimportant. It seemed that it

had been with the show more than one year and had been elected President. "It was a strange situation. There were a lot of freshman that year and I made a mistake ... I tried to do a complex thing. I looked at what level the production staff was at, what level I was at, and what I wanted to do with it. I should have gone back to a simple show ... and not have tried to get so special effects oriented and writing oriented. ... But I didn't do that. I thought: let's go **BIG.**"

They learned from the mistakes. Rehearsals were made mandatory. This resulted in a cast of only six people, the smallest ever. The show got strong writing and was very simple technically. It was well received but people couldn't forget this was the same group who had bombed out earlier in the year.

This year the Workshop seems to be changing directions, (a step which



David Sommers, Bill Judkins and Bar Clemens

than enthusiastically at times. As people change — comedy changes. Every now and then it must go through a complete upheaval to keep it from going stale.

The people who began the Workshop were some of the most talented people to have come out of Emerson College. Perhaps that is the real key as to why they were so good. They were totally dedicated to pursuing careers in comedy and so they developed their own means of self-education. Many of them remain together performing or working in New York and Boston. The Laughing Stock, a comedy ensemble based in Boston is made up of past Workshop members.

As John Frink puts it, "Before I came to Emerson and made the Workshop, the only thing that comedy had ever gotten me was a place outside in the hall where the teachers threw me."

by Robert C. Rycroft

"One thing seems safe to say, The Emerson Comedy Workshop will be here a while. As long as people are interested in comedy, there will be a need for the Workshop."

had been enough to be chosen a member.

On opening night the group just wasn't ready. The material was weak. The acting was weak. By closing night things went well but it wasn't what people had come to expect from the Workshop.

The technical crew and production staff were people who had been with the show for a couple of years and their ego's were large. The bottom line: people were not doing their jobs and the production suffered accordingly.

Rob Massie was one of the few who

kept the shows successful in the past.) There are nine new members and only one has been with the show for more than a year.

John Frink was elected President. He feels the problem last year stemmed from the fact that the Workshop members weren't a tight group, a family. This year, he says, they are.

One thing seems safe to say, The Emerson Comedy Workshop will be here a while. As long as people are interested in comedy, there will be a need for the Workshop. Any experimental show will be greeted less

Forensicators Do It Orally

I could write so much. This thing, the Emerson College Forensics Society has been a part of my life for the past four years; an integral part of my "Emerson Experience".

Forensics kept me sane, made me crazy, developed potentials I didn't know I had ... there is so much ... where do I begin. We cram into vans and drive away to tournaments, where we compete in Oral Interpretation events, give speeches, and debate, having anxiety attacks the whole way.

After traveling anywhere from 2 to 24 hours, we arrive at our hotel and try to get some sleep, four people to a room, sometimes five. The next morning is something chaotic. The shower blasts, blow dryers buzz, irons heat up, ties are straightened, and make up is applied with shaking hands. Time to get credible. No matter how awful you feel — It's that time.

After that rush, everyone grabs their respective coats, and if you are an interpretor as I am, you must remember your all-important binder.

During tournaments the binder is more important than your clothes, your right arm, or the love of your mother. It contains all your manuscripts. Those weekends I always felt my binder became a part of my body.

After we get stuffed back into the van, we ride to the College or University. We pull up to the school, take one look at the campus, and know it's going to be a bummer finding out where our rounds are. It's sometimes difficult remembering **which** school we have arrived at. We go into the building and pick up our schematics, (sheets of paper with the identification codes for each event and directions for where to go and when). The events are all arranged in things they call 'Brackets'. 'Brackets' are an hour long and usually contain 4 different events. (The debate team, at the same time, is doing its thing at a different school on the other side of the Country).

Depending on how many events you are in, the day can be anything



from outrageously hectic to mildly taxing. For instance, if you have 4 events to do in the first bracket you'll be doing a lot of running, not to mention speaking. If you have one event in the first bracket, or none at all, you have to sit around and sweat it out until the next bracket. It's a lot like a track meet ... you can compete in as many as twelve events or as few as three. We often try to get in at least five events so that we can qualify for the Pentathlon. At the end of the tournament awards are given to the top five or six speakers who have entered five or more events.

David Morency competes in the Forensics team's February tournament at the University of Hartford. Emerson College placed third in the over-all competition between colleges and universities from across New England.

continued on next page

Forensicators Do It Orally

First Place Pentathelon is the highest honor a Forensicator can receive at an individual tournament. I usually try to compete in five events, but I have done an insane nine in the past. A typical schedule for me would be Prose, Poetry, Impromptu Speaking, Informative Speaking, and Dual Interpretation of Drama (my personal favorite; two dramatic scenes with separate partners).

After the first day is over we have done each event twice. During the second day we complete round three and then wait to see who makes it to

schools wondering, but we don't care. This is just one of the things that keeps us together.)

Well, back to day two of competition. After everyone completes their events for the third time, then comes finals. This has to be **the worst** part of the tournament. All you can do is wait and wonder ... "how did I do? ... did I take 1-100's in my rounds?" (1-100 is the highest ranking, 5-70 is the lowest). You can never really be certain.

I stand by the bulletin board spacing out. Out of the corner of my eye I see a bearded man coming out of the tab room (this is where the preliminary scores are calculated), carrying some sheets of paper. It's the moment of truth. As the lists are posted, women in skirts and men in suits crowd around, frantically scanning for their names and the names of their schools. It's amazing how differently

those lists effect the contestants. I hear simultaneous reactions of cheers and groans as I make my way up to the board to check Emerson's results. I realize happily that we've broken in finals in ten events ... and I'm in two. After hurrying back to relay the good news to the group, each of us runs off to find a corner to practice for the finals.

After the finals are over, the competitors and their coaches gather in an auditorium and wait for awards. There is a mixture of tension and relief in the air.

The weekend is almost over. We collect our trophies and head back to the van; back to Boston to prepare to do it all again the next weekend. We're packed in, ready to go home — exhausted but happy.

by Susan McNamara



finals. The second day requires stamina (the second hurdle of the track meet), since a good part of the previous evening was spent in the nearest bar ... unwinding. For some odd reason, being from Boston, and the unique institution of Emerson College, we always seem to be the best competitors in the bar.

On the second day, we may not always be well rested, but we are always ready. No matter how many beers went down, or signs got stolen, we always seem to manage ... and then some.

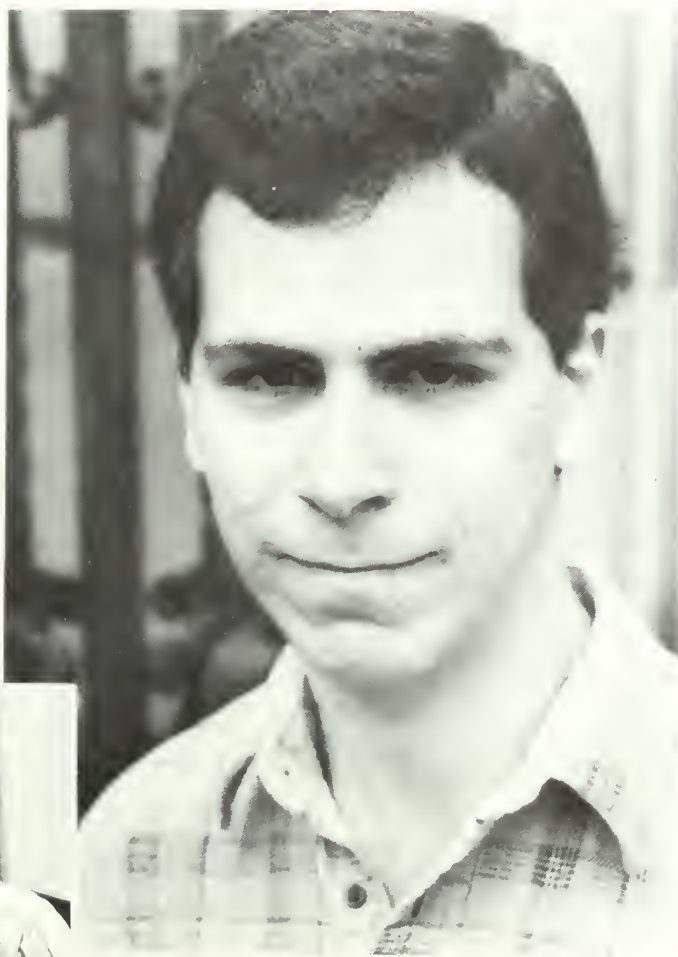
(I think what makes us such a winning team is the team spirit. We pull each other up. Our displays of affection often have the more conservative



Clockwise from top left: the author watches the competition at the University of Harford; Dennis J. Parker and Celeste LaCroix check their standing; Dennis J. Parker and friend.

The Cross Cultural Club

a needed support group for non-English speaking students at Emerson



Gregory Elmagoglou, (above) an Emerson Junior who came from Greece this fall, is the President of Emerson's Cross Cultural Club. Under the guidance of Roger McPhail, (left) the club is meant to help students make the transition to United States culture, and to bring them into the Emerson community. Elmagoglou came to Emerson because he heard it "was the best" in television production, which is his major.

"I wanted to be in Boston. It is beautiful here, and it is the closest thing to a European City in the United States," said Emerson student Amy Watts, whose home is Spain.

Amy's comment highlights why many non-English speaking students choose to attend Emerson, but it says nothing of the difficulties in overcoming the natural barriers of language and culture. "Culture Shock" can be a frightening, as well as difficult, experience for many foreign students. Some come to feel "isolated culturally, become withdrawn," as Roger McPhail,

Director of Emerson's Affirmative Action, put it.

To help foreign students "assimilate into the culture" and into Emerson, the Cross Cultural Club was formed last October. Advised and assisted by McPhail and Bill Chuck, Emerson's Reading and Study Skills Coordinator, a core of students provide each other needed support and provide ways to become part of the culture.

The Club seeks to meet both the "cultural and political needs of International Students," and often works

in conjunction with International student groups on other Boston campuses, as well as with the World Affairs Council and the International Students Organization, both of which are independent student groups based in Cambridge and Boston, respectively. Through a loose network which exists among these groups, Emerson foreign students are able to find out about and attend cultural events, such as dances, on other campuses and in Boston, where they can meet people in the same situation.

McPhail and Chuck have also worked to establish academic programs tailored to the needs of foreign students. Courses such as Voice and Diction, or Freshman Composition for International Students, bring students to be more comfortable within their new language.

Another idea to come out of the Club is for special housing. At a dinner meeting with President Koenig, some students suggested that some dorm floors be set aside to house one half foreign students and one half English speaking and American students. This way, they could more easily meet Americans and learn from them, and visa-versa. Koenig enthusiastically agreed.

So far the group has been successful, has helped "students (be) more comfortable, feel more a part of the Emerson community," says McPhail.

As the Cross Cultural Club becomes more known to those students who can use it, more International students will be able to agree with Sandra Capriles, another student from Spain.

"(Emerson) is a small school. I do not feel like a number here. You can be who you are."

The World

In the age of the Global Village, what goes on around us is hard to ignore.

Reaganomics. Few argued that it failed as an acronym. As a domestic policy, many more questioned. By carving large budget cuts and burrowing deep tax reductions, the Reagan Administration offered a bold plan to shift the economic policy direction of the past half century. The shift was painfully drastic. Many Americans suffered financial anxiety stimulated by present pain — high interest rates, long unemployment lines, small business bankruptcy, recession — and by future lack of hope: a shrinking auto industry, a discontinued college education, an untested, outdated New Federalism program, and possible depression.

Budget Director David Stockman admitted “we didn’t think this all the way through”, “none of us really understands what’s going on with all these numbers,” and that the whole policy just may be a “Trojan Horse”. There was cause for concern. But the President claimed the program would take time and that it would not be easy time. He told us that Reaganomics would succeed, if the American public was patient enough to let it. So America tucked in its stomach and waited for the acronym to work.

by Neil Tagliamonte

World Airways DC10 lays in Boston harbour after skidding off the end of a Logan airport runway on January 23. The Boston media had a field day interviewing passengers and guessing as to the cause of the incident, which was an icy runway. It was discovered later that two passengers were missing and presumed dead. Three Emerson students on board were uninjured.



photos by World Wide Photos

The World

Domestic events in two nations, on separate continents, held the attention of the U.S. and its people.



photos by World Wide Photos



The little electrician from Gdansk; walrus mustache, prominent Polish features, deep enlightening eyes. The country's premier from Warsaw; stiff backed, metal chested, thick protruding spectacles. The two men confronted each other during Poland's most frustrating winters.

Lech Walesa organized a brave crusade to brighten and liberate the people of Poland. Solidarity was the vehicle. Freedom was the goal. General Wojciech Jaruzolski was faced with the worst economic collapse experienced by an industrial state since Germany in the 1930's, constant political pressure from the Soviet Union, and the real possibility of revolt. Military troops were his vehicles. Crackdown was his goal. The result of this intense confrontation was exile, bloodshed, and martial law. As a consequence of martial law, Solidarity's dream of a communistic government working with a liberated society faded. Now seemed the time for the proletarian revolution Marx once called for.

by Neil Tagliamonte

The year 1981-82 saw increasing problems for the small Central American country of El Salvador. The country, roughly the size of Massachusetts, was racked by civil war between left wing guerillas and the ruling right wing military junta. The United States supported the junta despite a poor human rights record, which lead to reports of thousands of unarmed civilians being massacred. This caused outrage and a call for U.S. aid to stop from many public awareness groups.

Concern in the United States escalated when four American nuns were murdered by the military in 1981. The question that needed to be asked was why the Salvadorian government was emphasizing the importance of finding the murderers of four American nuns, while thousands of murders went unquestioned? The answer seemed to be in appeasing the American government so that a flow of military aid could continue.

The murders prompted increased awareness in the U.S., evident in the spray painted slogans on Boylston Street which read, "U.S. Guns Kill U.S. Nuns." Washington saw an outburst of activity designed to stop U.S. military aid, lead in part by Massachusetts Congressman Gerry Studds.

The Reagan Administration continued a running dialogue on El Salvador, charging that the leftist guerillas were being supported by Cuba and Russia. No concrete evidence had surfaced to support those charges; as U.S. aid increased, cries of another Vietnam were heard across the country.

by Peter Kurey



Obits

Some wise man once said, "people are born, and then they die," and this academic year was no exception to the rule. Besides the three entertainment/theatre figures below, some other notable no longer with us are Thelonious Monk, jazz pianist and father of bebop; Ayn Rand, novelist and essayist (*The Fountainhead*, *Virtue of Selfishness*); Paul Lynde, comedian and panelist on the *Hollywood Squares*; William Holden, an actor in more than 50 films, and Oscar Winner for *Stalag 17*, and Hoagy Carmichael, influential composer of the 30s and 40s (*Georgia on my Mind*, *The Nearness of You* and *In the Cool, Cool, Cool of the Evening*).



John Belushi, an original member of NBC's *Saturday Night Live*, and character comedian in *Animal House* and *1941*, died after injecting a combination of heroin and cocaine (known as "hardballing"). He was known on SNL for a variety of characters (Samurai tailor, baker, etc) and imitations (Joe Cocker).



Natalie Wood, an actress most of her life, drowned while stepping into a dingy while on vacation. She was known as a child actress for such movies as *Miracle on 42nd Street*, and for her adult roles, such as in *West Side Story*.



Lee Strasberg, the "guiding guru of the Actors Studio" (*TIME*) and the American innovator of the Stanislavsky System into the so-called "Method," died of natural causes after five decades of training American actors.

(photos by World Wide Photos)

Anwar Sadat

In Tribute:

Abdel Nassar. Dubbed "Nassar's Poodle" by his colleagues, Sadat was named Vice President of Egypt in 1969. A year later Nassar died of a heart attack, and Sadat was approved to succeed him by Egypt's military commanders, who thought him easily manipulated.

Soon after becoming President, Anwar Sadat veered sharply from Nassar's policies; he abandoned the most repressive trappings of Nassar's socialist state, and his obsessive pan-Arabism. In 1972 he broke relations with the Soviet Union, throwing 17,000 advisors out of the country.

It is also an irony that it was the 1973 offensive against Israel that ultimately aided Sadat — rather, made it possible for him — to recognize Israel's "territorial and political integrity." Though Egypt did not win the war, it did make territorial gains and save face after having suffered defeat after defeat for decades. Having established himself as Egypt's leader, and after bringing renewed self-respect to his country, Sadat was able to initiate the Camp David negotiations with Israeli Prime Minister Menachem Begin and then President of the United States James Carter.

Jehan Sadat has said that Anwar Sadat had come to expect a violent death, and had accepted it. In a taped interview not long before he died, Sadat said, "The most wonderful thing is that the Lord has fulfilled to me everything I was meant to do on earth. I can now with all confidence and peace of mind, and everything that makes life beautiful and wonderful, see my end. I have asked the Lord to make my end as fulfilling as he has made my life, and I can see myself approaching this end step by step with my heart and soul full of happiness."

By Kurt Hughes



On the eighth anniversary of the October War, Anwar Sadat watched a military parade in Cairo. He felt secure with "his boys" — as he called Egypt's soldiers — and turned away extra security.

Sadat puffed on his pipe and watched the elaborate military procession. Jets screamed overhead and mortars fired little parachutes with Egyptian flags, and portraits of Sadat. At about 12:40 p.m. a column of trucks towing North Korean made 130 mm antitank guns began rumbling past the reviewing stand, signaling the approaching end of the parade. As six jet fighters swept across the sky, one of the trucks pulled out of line and braked to a halt. First Lieutenant Khaled Islambouli stepped from the passenger's seat and hurled a grenade into the stand. It did not explode. Three men from the back of the truck began spraying the stand with bullets. A second grenade was thrown, hitting Armed Forces Chief of Staff Abdrab Nabi Hafez in the face, but it also failed to explode. Then the four men charged the stand and opened fire on the presidential party with automatic weapons.

It was believed that Sadat intended to salute the approaching Lieutenant as a military courtesy, not suspecting danger. Later, Sadat's wife, Jehan, said this was not the case. She pointed out that being a military man all of his life, he would only have saluted with his cap on. Sadat stood, faced his assassins with raised hand, and said, simply, "no."

Thus ended the career of the man most responsible for the historic Camp David Accords, which for the first time since the founding of Israel, offered a true dialogue by which to find "peace in the middle east." Sadat was not the only man shot at during the 1981-1982 year, of course, but the courageousness of his actions were often unique in today's global politicking, and are a true loss to the fine art of diplomacy.

That Sadat stood firm amidst the pressures of the Arab world in his recognition and talks with Israel are the more commendable, since Sadat's goal had been, in the 1967 war, to push Israel into the sea.

Sadat began his political career as a loyal underling to dictator Gamal

Taking the Cold

From page 33

Finally we got to the Union for Christmas, but we had to enter the "best of" bulletin. We got the first prize for being Yipeed, but it didn't get as much as one and three. That's okay, we can move to the Union for our extra-curricular activities. We came back from Christmas vacation and found a belated gift; classing had moved into the Union. People really began to get concerned about just what exactly "this Emersonianism" was, probably because they figured they'd be sharing an office with him. He appeared to the students by telling them, "It's only temporary." "Oh," they replied, "Why didn't you say so in the first place, it's okay," and they went back to their books.

At this point, I find myself wondering how we managed to get a decent education with all the political things going on. It wasn't easy, but we did it. We did it for the same reason that we all came to Emerson. We are highly motivated, creative people who will express ourselves no matter how difficult our situation.

People say that Emerson is an easy school. It is sometimes referred to as "Camp Emerson." I feel this reputation is undeserved because we turn out some fairly creative work. Can we help it if we enjoyed ourselves in the process?

The Comedy Workshop made us laugh. They worked hard, but they enjoyed it. Our Forensics teams have won us national fame. Did any of them twist their arms? No, they worked, but they enjoyed it.

There is nothing wrong with being a C.P.A. or a mathematician, but jobs like these leave very little room for creativity. Creativity cannot be learned in a classroom, one must bring it there. At best, a classroom can enhance one's creativity. That's why our extracurricular activities were so important.

Emerson's greatest lesson to us, though I think it was taught subconsciously, is that it's a cold world out there, and nobody is going to give us anything. Therefore we must do for ourselves, and learn to ignore the politics and shrug off the insults. The Emerson experience has put us one step ahead.

Convocation Address

From page 33

Administrators, — How many of you actually know students? Or better still how many students really know you? It is difficult to trust when you don't know the person you are trusting.

I don't think it is asking too much that you set aside a little time each week to meet students so they can know you and what you're all about.

Informal meetings where nobody has to get uptight, or attend to student functions and talk to students.

We're not making any outrageous demands; we're willing to meet you halfway, we want to know who we are trusting.

Thank you.

— Danny Amorello



Newest Minority

from page 35

also on this year's expanded committee, chairing the subcommittee which studies student evaluations of faculty, administration and the college environment. She sees the group's goal as "creating an environment where students want to stay." She cited the "very successful pre-registration process" (which saw about 80% of this year's 360 freshmen pre-registering as a major achievement of the group.

How high can the retention rate go? Swope, basing her estimate on a study done by an expert from the American Council on Education, says that in five years, a 70 percent retention rate is possible. Bill Chuck wouldn't give an exact figure, but he said, "We'd like retention to improve each year. We'd like more and more students to be staying. That's not an unreasonable type of goal to set... we keep trying each year."

Dean of Admissions Chuck Campbell, a member of the New Student

Experience Committee, pointed out that not only is the retention rate up, but so are admission standards. Whereas in years past about half the students applying were accepted, now only 25 percent are. Students entering have a higher median grade point average, and SAT verbal scores are 50 points above the national average. These statistics take on even more significance when one considers that in the post "baby boom age," the number of potential freshmen has dropped, forcing some schools to lower their admissions standards.

Even though the committee is dealing with significant issues, Chuck stressed that they can't solve every problem at Emerson. He pointed out that the group isn't really a "complaint committee," but he and other members would like to talk with students in a forum setting and get their ideas and suggestions.















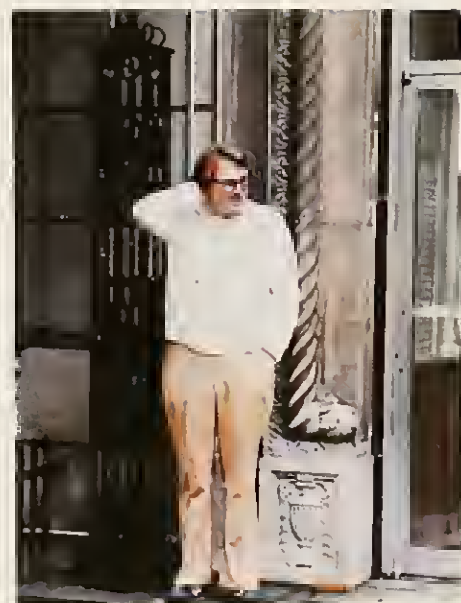


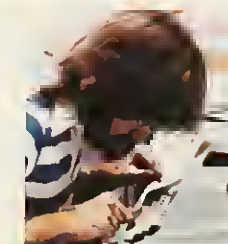
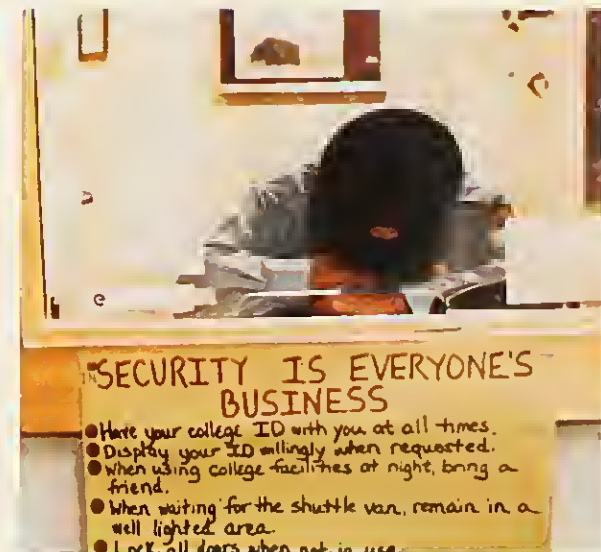
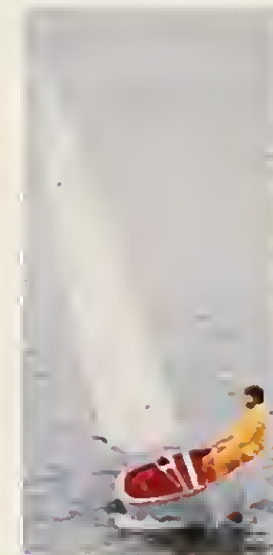












Coleman Bender Tobe Berkovitz Joan Brigham Jane Brown Michael Brown
Burnett John Coffee Robert Colby Michael Collazo Martha Collette Sus
Colten Peter Corea Kenneth Crannell Thomas Dahill Marsha Della-Guist
Irma DiRusso DeCoursey Fales Cyprienne Gabel Ann Carol Grossman Roy
Mary Thomasine Harkins Irene Harris Caroline Hawkins Edwin Hollingwo
William Jackson Charles Klim Corinne Klump Allen Koenig Gerald Kroeg
Lloyd Lanich Frances LaShoto Jacqueline Liebergott Charlotte Lindgre
Littlefield David Luterman Bernadette MacPherson Albert Malatesta Ha
Marderosian David Maxwell June Hamblin Mitchell Harry Morgan Paul Mo
Shirley Nemetz-Ress Leonidas Nickole Kathleen Patrick Charles Philli
Linda Podheiser Herbert Propper George Quenzel Andrew Rancer James R
Annegret Reimer Robert Roetger Ruth Romberg Theodore Romberg Alfred
Sensenbach William Sharp Lauren Shaw Stephen Shipps Betsy Showstack
Silvestri Glen Wengert Stephen Sorkin Henry Stonie Marion Thompson An
Tommasini Nancy Townsend Steven Tringale George Ursul Geraldine Wall
Edna Ward Steven Weinstein William Wheeler Rodney Whitaker Lynn Will
Ruth Fritz Barbara Cox John Zacharis Robert Downey Karen Reed Robert
Geraldine Grande Kevin Greeley Beresford Jones Bill Chuck Suzanne Sw
Gerd Bond Charles Campbell Christine Franseze Shirley Harrell John S
George Broadbent Patricia Lennon Lynn Leberato Robert Memmolo Kennet
Catherine Antonellis John Chase William Carroll Bernard Sugarman Rob
Arlene Boches Lois Darby Anne Heller Joyce Kacoyanis Oliver Woodruff
Ludman Betty Preston Shelton Forrest Patricia Coates Marilyn Krivits
Harriet Mohr James Peckham Brooks Russell Linda Slowe Donna Tripp Cy
Alcorn Mary Curtin-Stevenson Robert Sullivan Rebecca Goldberg Mauree
Regina Jesser Liz Bezera Kiki Schneider Mary Ellen Adams Philip Amat
Michael Anania John Barbetta Marya Bednerik Coleman William Welles T
Berkovitz Joan Brigham Jane Brown Michael Brown Nicholas Burnett Joh
Robert Colby Michael Collazo Martha Collette Susan Colten Peter Core
Crannell Thomas Dahill Marsha Della-Guistina Irma DiRusso DeCoursey
Cyprienne Gabel Kevin Greeley Ann Carol Grossman Roy Hammer Mary Tho
Harkins Irene Harris Caroline Hawkins Edwin Hollingworth William Jac
Charles Klim Corinne Klump Allen Koenig Gerald Kroeger Lloyd Lanich
LaShoto Jacqueline Liebergott Charlotte Lindgren Walter Littlefield
Luterman Bernadette MacPherson Albert Malatesta Haig der Marderosian
Maxwell June Hamblin Mitchell Harry Morgan Paul Moylan Shirley Nemet
Leonidas Nickole Kathleen Patrick Charles Phillips Linda Podheiser H
Propper George Quenzel Andrew Rancer James Randall Annegret Reimer R
Roetger Brooks Russell Ruth Romberg Theodore Romberg Alfred Sensenba
William Sharp Lauren Shaw Stephen Shipps Betsy Showstack Vito Silves
Glen Wengert Snowden Stephen Sorkin Henry Stonie Marion Thompson Anth
Tommasini Nancy Townsend Brooks Steven Tringale George Ursul Thank C
Wallach Edna Ward Steven Weinstein William Wheeler Rodney Whitaker L
Lynn Williams Ruth Fritz Barbara Cox John Zacharis Robert Downey Kar
Robert Hilliard Geraldine Grander Beresford Jones Bill Chuck Suzanne
Gerd Bond Charles Campbell Christine Franseze Shirley Harrell John S
George Broadbent Patricia Lennon Lynn Liberato Robert Memmolo Kennet
Catherine Antonellis John Chase William Carroll Bernard Sugarman Rob
Arlene Boches Lois Darby Anne Heller Joyce Kacoyanis Oliver Woodruff
Ludman Betty Preston Shelton Forrest Patricia Coates Marilyn Krivits
Harriet Mohr James Peckham Brooks Russell Linda Slowe Norman Leger D
Cynthia Alcorn Mary Curtin-Stevenson Robert Sullivan Rebecca Golber
Tripp Regina Jesser Norman Leger Liz Bezera Kiki Schneider Mary Elle
Philip Amato Michael Anania William Welles John Barbetta Marya Bedne
Coleman Bender Tobe Berkovitz Joan Brigham Jane Brown Michael Brown

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Marilyn Krivitsky, Director
Ralph DeMusis, Career Counselor
Jacqueline Doherty, Administrative Assistant

Communication Disorders

Dr. Charles Klim, Department Chairperson
Ann Solomon, Assistant to the Training Supervisor
Computer Center



Gerd Bond, Director
 Mark Ruggiero, Program Analyst
Continuing Education
 Dr. F. Beresford Jones, Associate Dean
 Karen Reed, Executive Secretary

Counseling
 Janet Fritz, Counselor
 Phyllis Hardy, Secretary
 Tricia Lawless, Secretary
 David Daggett, Counselor

Development
 Dr. Robert Ringe, Executive Director
 Arlene Boches, Executive Secretary
 Lois Darby, Director, Annual Fund
 Joyce Kacoyanis, Director of Public Relations
 Sema Ullian, Research Coordinator
 Margaret Donovan, Public Relations Assistant
 Barbara Trahon, Word Processor
 Paul Dion, Alumni Records Specialist

English Dept./Creative Writing
 Pamela Gordon, Administrative Assistant

Financial Aid
 John Skarr, Director
 Sara Calihan, Student Employment Coordinator
 Jane Larson, Staff Assistant
 Larry Blair, Staff Assistant

Carol Driscoll, Administrative Assistant
Graduate Dean

Dr. Robert Hilliard, Dean of Graduate Studies & Continuing Education
 Geri Grande, Executive Assistant
 Kevin Greeley, Associate Dean
 Bonnie Bell, Promotion/Recruiter
 Cheryl Harris, Secretary

Health Services
 Pat Coates, Director
 Sheryl Cohen, Night Nurse
 Mary Warren, Evening Nurse
 Arlene Boudreau, Day Nurse

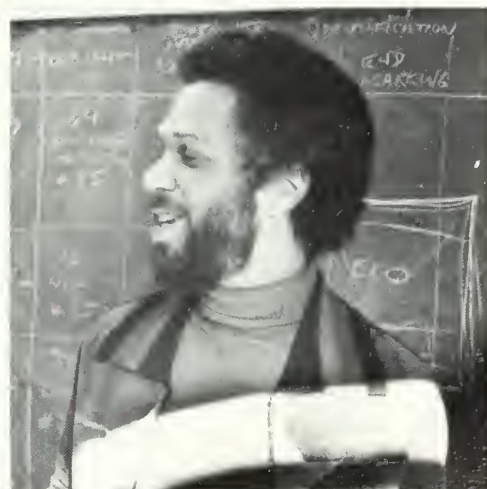
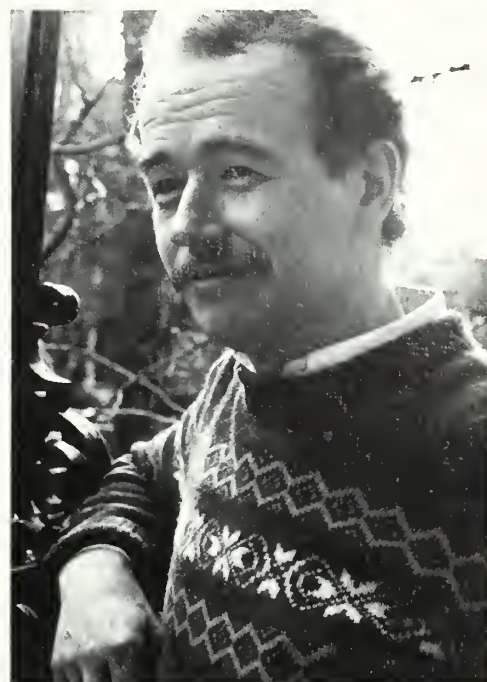
Housing
 Harriet Mohr, Director
 David Daggett, Resident Director/Counselor
 George Ganges, Resident Director/Counselor
 Gail Abbey, Administrative Assistant
 Mathew Oullet, Resident Director
 Michael Rosati, Resident Director
 Darrell Abbey, Resident Director
 Leslie Rickert, Resident Director
 Kathy Smith, Resident Director

Humanities
 Dr. Anthony De Luca, Department Chairperson
 Michelle Tracy, Secretary
Library



Donna Tripp, Director
 Cynthia Alcorn, Head of Collection
 Elizabeth Bezera, Head of Public Services
 Mary Curtin-Stevenson, Head of Collection Access
 Maureen Tripp, Head of Media Services
 Eugene Manning, Assistant Head of Media Services
 Rebecca Goldberg, Administrative Assistant
 Robert Sullivan, Circulation Manager
 Margaret Schneider, Public Services
 Regina Jesser, Periodicals
 Naomi Rubin, Acquisitions
 Nancy Annucci, Cataloguer
 Jennifer Tolan, Cataloging Assistant
 Walter Gould, Security Guard
 Gary Smith, Security Guard
Mass Communication
 Dr. Fran Plude, Department Chairperson
 Paul Beck, Chief Engineer
 Francine Berger, General Manager/Educational Supervisor
 Nancee Campbell, Administrative Assistant
 Elizabeth Green, Administrative Assistant
 Randel Cole, Film Technician
 Bruce Brundage, Broadcast Engineer
 Dennis Hall, Engineer
Personnel/Affirmative Action
 Cristine M. Franzese, Director

Alyce Johnson-Samms, Personnel Assistant
Professional Writing & Publishing
 James Jonsson, Director
Physical Plant
 William Carroll, Director of Physical Plant
 Bernie Sugarman, Superintendent of Physical Plant
 Anna Del Vecchio, Administrative Assistant
 Hugh Gilbert, Switchboard Operator
 Louis Ackerman, Carpet & Tile Man
 Leila Akoury, Matron
 Henry Avinger, Custodian
 Mary Clark, Painter's Assistant
 Bernard Hall, Maintenance Mechanic
 Rita Hill, Painters Assistant
 Andreas Kalogeropoulos, Custodian
 William Krause, Carpenter's Assistant
 William Kuhn, Carpenter's Assistant
 Don Lawrence, Custodian
 Joseph Mahan, Electrical Maintenance
 Peter Maniatis, Custodian
 Mae Bell McCray, Matron
 Richard Petraglia, Head Carpenter
 Joseph Pope, Custodian
 Earl Robinson, Supervisor
 Charles Roebuck, Custodian
 William Shallow, Tradesman



Roger Shields, Custodian
Saddie Swinson, Matron
Donovan Taylor, Custodian
Robert Milton, Carpenter's Assistant

Reading & Study Skills

William Chuck, Director of Academic Evaluation & Development
Linda Camp, Reading Assistant
Sharon Morin, Reading Assistant
Josephine Russell, Administrative Assistant

Registrar's Office

Gerd Bond, Registrar
Neil Davin, Associate Registrar
Vincent Gregory, Assistant Registrar
Louise Pellegrino, Registration Assistant
Martha Jussaume, Registration Assistant
Kathleen Dwyer, Registration Coordinator

Security Office

Russell Fountaine, Director
Richard Brisbois, Assistant Director
Mark Stacey, Officer
Donna Snow, Officer
Michael Bell, Officer
Bernard Milton, Officer
Bruce Zeidman, Officer
Ed Pantazelos, Officer
Allen King, Officer

William Newman, Officer

Anthony Grassi, Officer

Speech & Communication Studies

Vic Silvestri, Department Chairperson
Jean Gibson, Secretary

Social & Behavioral Sciences

Phil Amato, Department Chairperson
Constance Kahn, Administrative Assistant

Student Accounts

Kenneth Weekes, Student Accounts Manager
Doris Lynch, Student Accounts Clerk
Cissy Gregory, Student Accounts Assistant

Student Activities

Brooks Russell, Director
Norman Ledger, Assistant to the Director

Student Services

Oliver Woodruff, Vice President/Dean of Students
Betsy Preston, Executive Secretary
Andrea Kunst, Administrative Assistant
Roger McPhail, Coordinator of Minority Students

Theatre Arts

Myra Benderick, Department Chairperson
Scott Robertson, Assistant to Chairperson
Paul Brown, Special Assistant to Chairperson
Susan Devine, Administrative Assistant
Mark Overton, Technical Supervisor



Alan Fish, Master Carpenter
Kaja Autler, Assistant Costume Shop Supervisor
Kathleen Gossman, Costume Shop Supervisor
Union

Linda Slowe, Director
Full Time Faculty
Communication Disorders

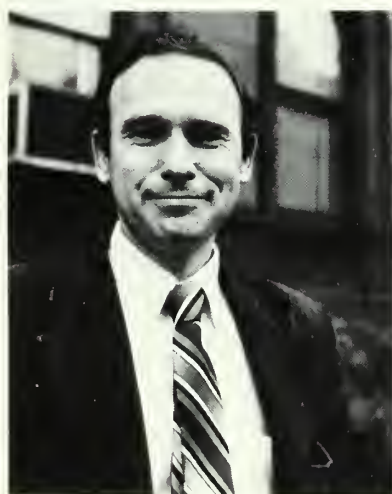
Jane Brown
Susan Colten
Irma DiRusso
Sara Hawkins
Charles Klim
Jackie Liebergott
David Luteman
David Maxwell
Nancy Townsend
Geraldine Wallach
Mass Communication

Tobe Berkovitz
Marsha Dell-Giustina
Michele Dickoff
Ann Carol Grossman
Billy Jackson
Linda Podheiser
George Quenzel
Betsy Showstack
Susanna Barber

Sheva Farkas
Marita Golden
Inga Karetnikova
Marilyn Manter
Frances Plude
Budd Whitebook
Bob Hilliard
Communication Studies

Coleman Bender
Nicholas Burnett
Kenneth Crannell
Tedd Hollingworth
Frances LaShoto
Walter Littlefield
Bernadette MacPherson
Haig der Marderosian
June Mitchell
Andrew Rancer
Vic Silvestri
Robert Baukus
Deanna Womaci

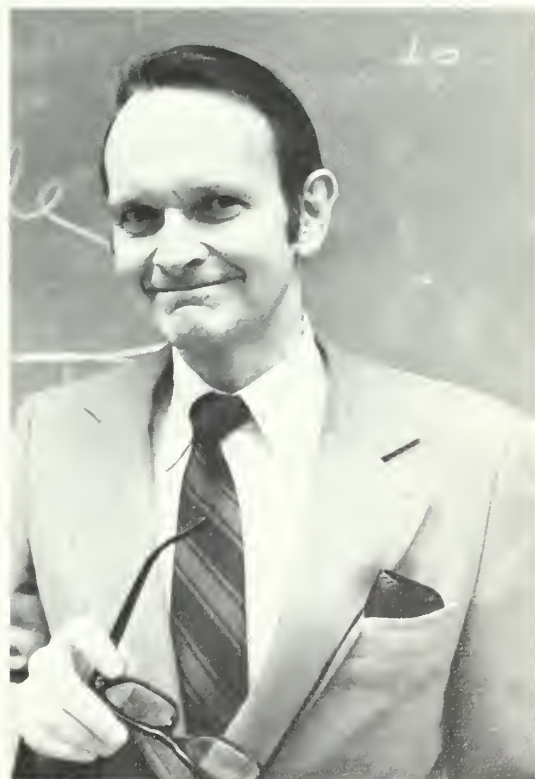
Theatre Arts
Mary Ellen Adams
Michael Anania
John Barbeta
Marya Bednerik
Robert Colby

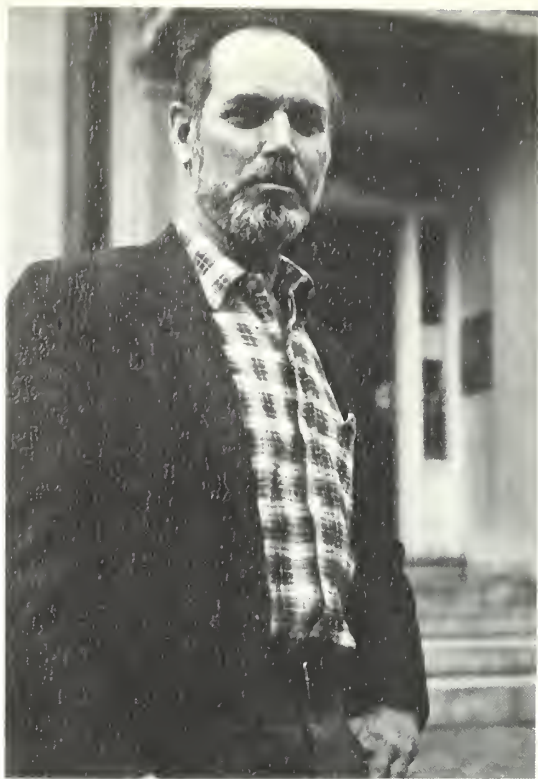


Cyprienne Gabel
 Mary Harkins
 Harry Morgan
 Leonidas Nickole
 Kathleen Patrick
 Herbert Propper
 Annegret Reimer
 Alfred Sensenback
 William Sharp
 Stephen Sorkin
 Judith Burgess
 Janet Craft
 Carol Korty
 Jack Nardi
 James Sweeney
 Jane Reisman
Creative Writing & Literature
 Lloyd Lanich
 Charlotte Lindgren
 Roy Hammer
 Irene Harris
 James Randall
 Lynn Williams
Division of Humanities
Fine Arts
 Joan Brigham
 Thomas Dahill

Lauren Shaw
 Stephen Shipp
Music
 Ruth Romberg
 Anthony Tommasini
 Scott Wheeler
Language
 Paul Moylan
History
 John Coffee
 DeCoursey Fales
 Robert Roetger
 George Ursul
Philosophy/Religion
 Theodore Romberg
 Glen Snowden
 Anthony DeLuca
Division of Social, Behavioral & Applied Sciences
 Philip Amato
 Michael Brown
 Martha Collette
 Peter Corea
 Bert Malatesta
 Henry Stonie
 Edna Ward (on Sabbatical)
Math & Science
 Margaret Conroy







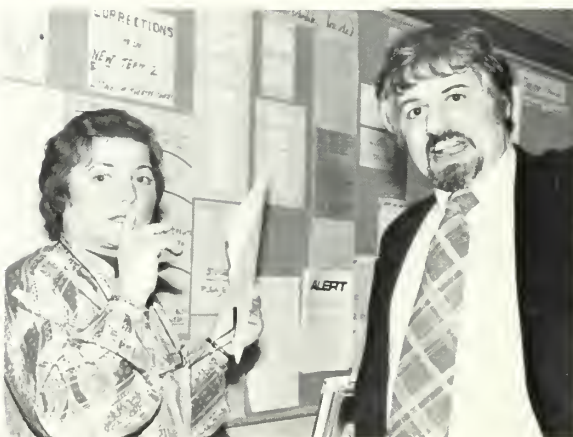


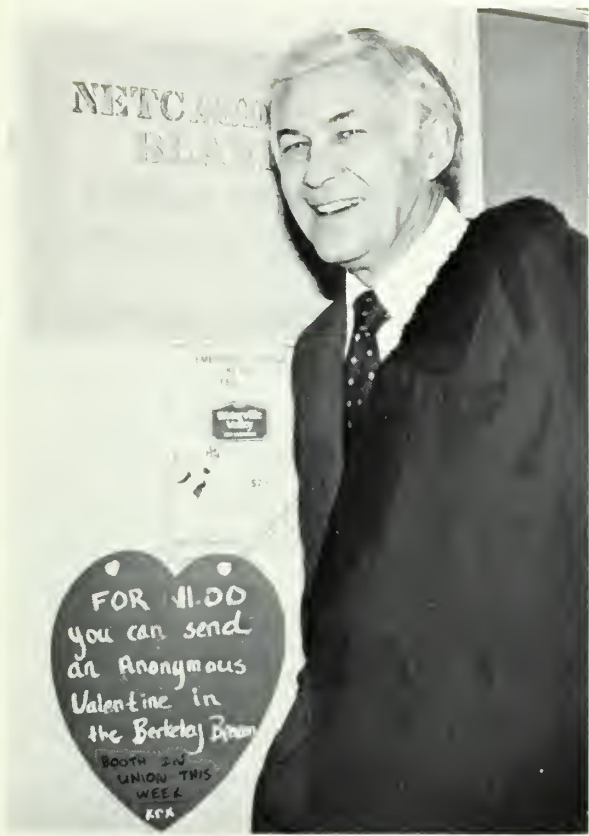


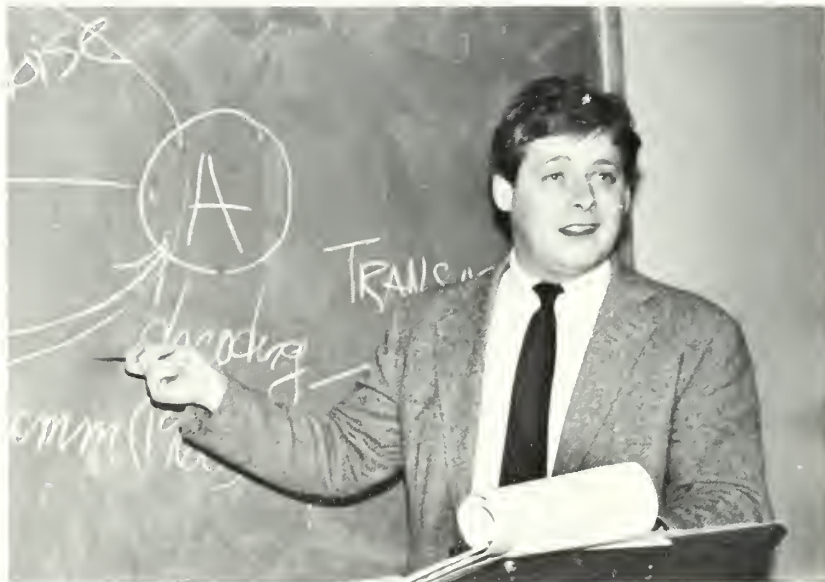
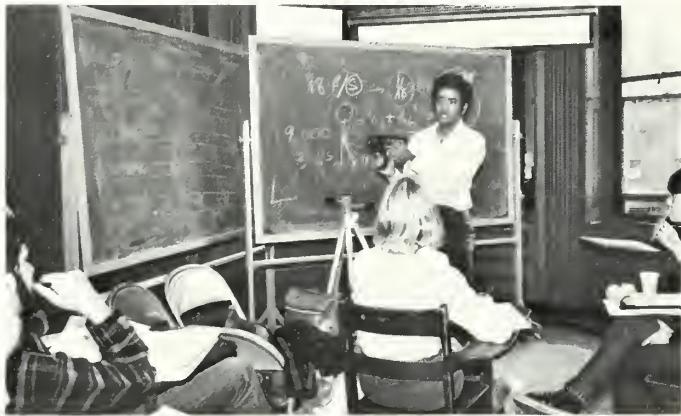












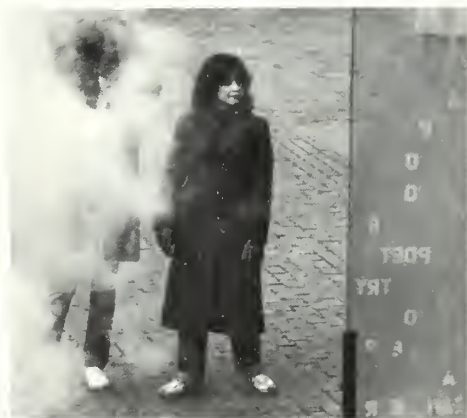


Steam Shuffle

Most passerbys broke their stride across City Hall Plaza for at least a look, and many stayed for up to an hour just to play in the vapors of steam.

Two little boys ran back and forth between the columns of clear glass and the lazer eyes that, when crossed by an arm or a foot, set-off a series of steam puffs and a measure of an undulating melody. Friends of the artists just watched it all.

It was during Boston's First Night Celebration this year that Emerson Assistant Professor of Art, Joan Brigham, set-up her creation Steam Shuffle, an audience participatory sculpture which was also shown during the Charles River Festival in May, 1981. Poems by concrete poet Emmet Williams were etched in the glass, and made visible when steam hit it. The music was composed by co-creator Chris Janney. The project was funded by an MIT grant for the arts. (photos by David S. Millstone Jr.)



Shelton Forrest



Dean of Counseling Shelton Forrest resigned his position at Emerson College in December, 1981, and moved on to Digital Corporation as an Internal Consultant. He had worked at Emerson for 12 years, in various jobs which dealt directly with student life.

Forrest came to Emerson in 1968 as Assistant Dean of Students, and played a key role in settling issues which led to the "Union Takeover" in 1969. He became Dean of Students in 1976.

Shelton Forrest was known as an administrator **for** the students. One time, he heard a student was having problems with the Bursar's office. He went with the student to the office, and waited with him until the matter was straightened out. During freshman orientation, he would give his "Tree Speech," and students felt they had found a man to trust.

Shortly after the arrival of Dr. Allen Koenig as President, Forrest became Dean of Student Life, and in 1981 he became Dean of Counseling.

We wish him contentment, and a fruitful career with Digital.

The Editors



Seniors

Brad Richelson
Mass Communication/Film



Jackie Doherty
Mass Communication



Anne Lombardo
Speech/General Theatre

Gregg Allen Leng
Mass Communication/Radio Communication
Studies/Business & Organization
"But Seriously Folks ..."





Suzanne Semilof
Business & Organizational
Communication/Management

Cathy Mortenson
Mass Communication



Paul H. "Chip" McKenney, Jr.
Business & Organization

Helen Meldrum
Psychology



Thaddeus H. Bailey
Communication Studies



Jackie Romanelli
Mass Communication



Neil Tagliamonte
Mass Communication



Doug Reina
Mass Communication/Television



Susan Carlino
Acting



C. Lynne Beauregard
Creative Writing

Patrick Serio
Theatre Arts/Design



James Boutin
Design



Dina Kalish
Speech



David S. Grossman
Mass Communication/Television



Douglas J. Jensen
Speech/Business & Organization



Joanne Leitner
Musical Theatre



Marla Price
Mass Communication



Lauren J. McFeaters
Speech/Education



Darrell Emile
Mass Communication

Enid Haller
Theatre Arts/Directing



Bill Ennis
Political & Legal Communication



Craig Smith
Communication Studies

Helen Gasperetti
Communication Disorders



Roberto Aponte
Speech/Business & Industry



Richard Osburn
Mass Communication



Lorraine Zaisser
Communication Disorders/Theatre



Sheryl Kaller
Theatre Arts/Directing



Ricardo Camacho
T.V. Production/Theatre Arts



David Vos
Mass Communication

Ed Buchanan
Broadcast Journalism



Elissa Foresta
Creative Writing



Michael Dunne
Mass Communication/Broadcast Journalism
"With a commitment to
excellence in Broadcast
Journalism."

Lisa Joy Burick
Acting Speech/Oral Interpretation

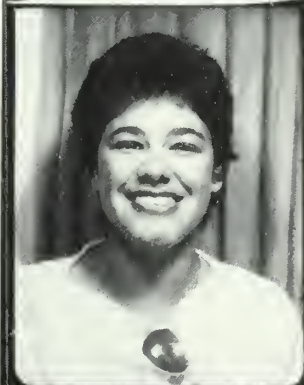




David. R. McGann
Mass Communication/Film



Meg LaShoto
Speech Communication/Elementary
Education

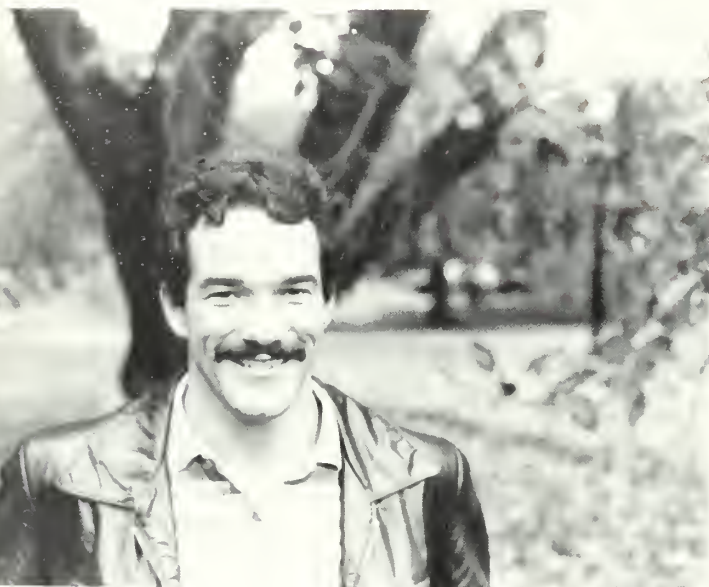


Jessica Handler
Mass Communication/Television



Risa Lund
Mass Communication/Radio

David Tressler
Mass Communication



Eileen Dolan
Speech
Communication/Business & Organization
and Surfing



Terrie Venditto
Acting



David Foster
Radio



Randy Berger
Mass Communication/Television



Vivien Daunt
Communication Disorders

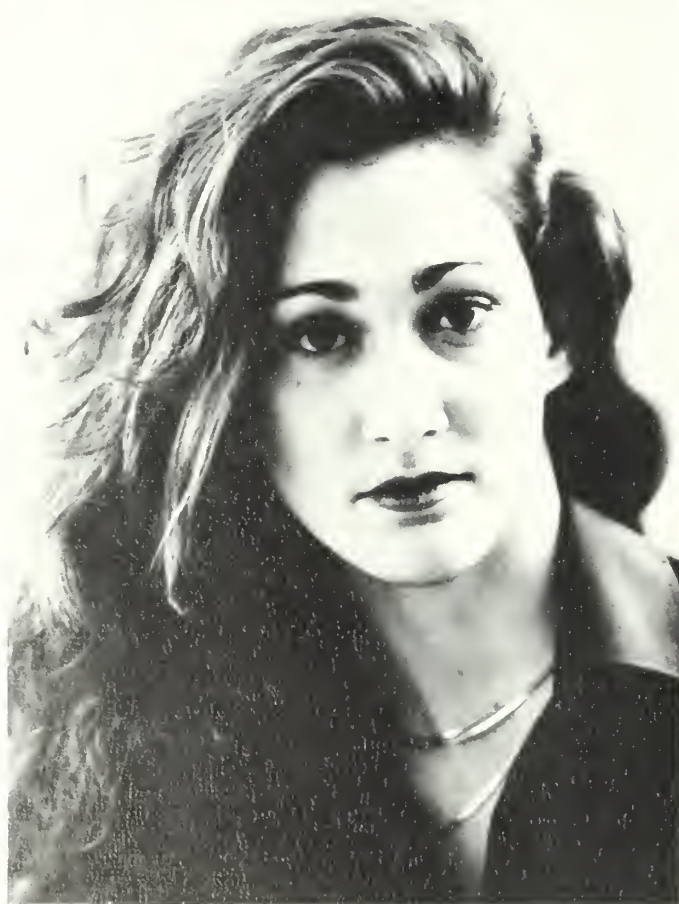


Robert Moran
Acting

Jennifer Lomotey
Mass Communication/Television



Rachel Spielvogel
Theatre Arts



Harriet R. Robinson
Acting



Susan Niccoli
Communication Disorders



Heidi Clements
Mass Communication/Television

Steve Shaw
Broadcast Journalism



Jeremy Lake
Theatre Arts



George Cantafio
Mass Communications



Livia Fiordelisi
Communication Disorders

Christopher F. Briante
Theatre Arts/Acting



Steven Stoff
Mass
Communication/Television Production
"Love me, Love my
Bear"



Wendy Walsh
Communication Disorders

Eric Hummel
Mass Communication



Tobie DeAngelus
Theatre Arts/Acting



Karen Silverman
Mass Communication/Television

David Fox
Film



Lisa J. Pinkham
Design

Ron Mann
Mass Communication/Radio



Bob Raymond
Mass Communication/Radio

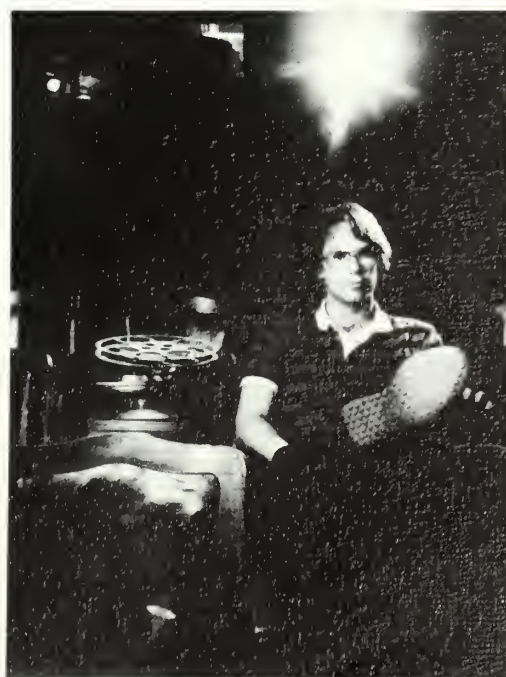
John Frink
Creative Writing & Literature
Comedy Workshop



Lisa Federico
Acting



Gail Schwedock
Communication Studies



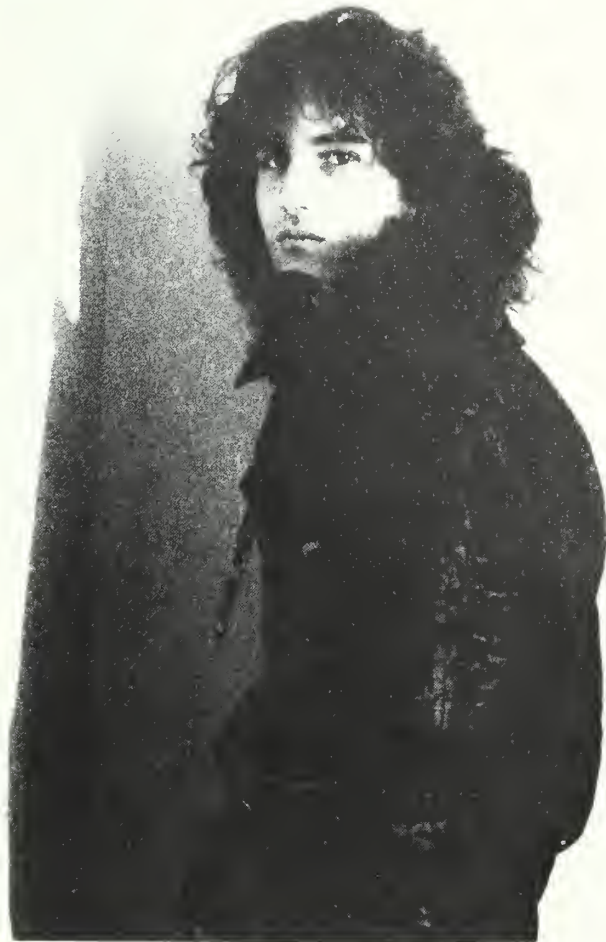
Mark Kelsey
Film

Margie Samp
Theatre Arts



Evelyn A-R Gabai
Mass
Communication/T.V.
Production/Subdued
Attire

Tony Reid Sgarro
Mass Communication/Film



Alice Scheller
Mass Communication/Broadcast Journalism



John Farrell
Mass Communication

Scott Zaretsky
Business & Organizational
and Interpersonal Communication



Max Felder
Speech/Business & Industry



Carolyn J. Thomson
Theatre Arts/Dance



Tim Masters
Mass Communication



Randy Barbato
Mass Communication/Film



Susan Frank
Mass
Communication/Journalism



Karen Madoff
Television Production



Jim Francione
Acting



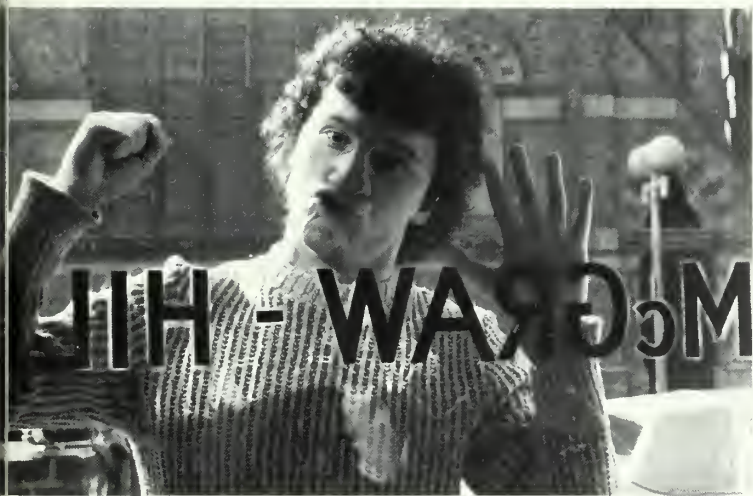
Gonzalo Ungaro
Mass Communication/
Television & Film
Director



Joseph J. Qatato
Mass Communication/Radio Sports
Broadcasting

Joe Qatato with Boston Celtics' Red
Auerbach

Christo Tsiaras
 Mass Communication/Recording



William Judkins
 Mass Communication/Film



Doug Stewart
 Mass Communication

Veronique Mirakian
Creative Writing

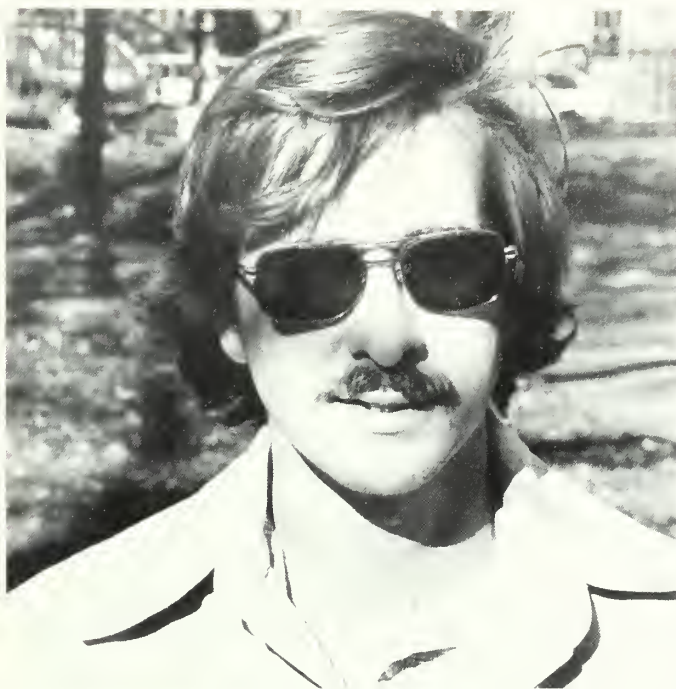


Ella Arnau
Speech/Business and Industry



Bret Walker
Mass Communication/Film

Keith Lichtman
Mass Communication



David Espinola
Mass
Communication/Television



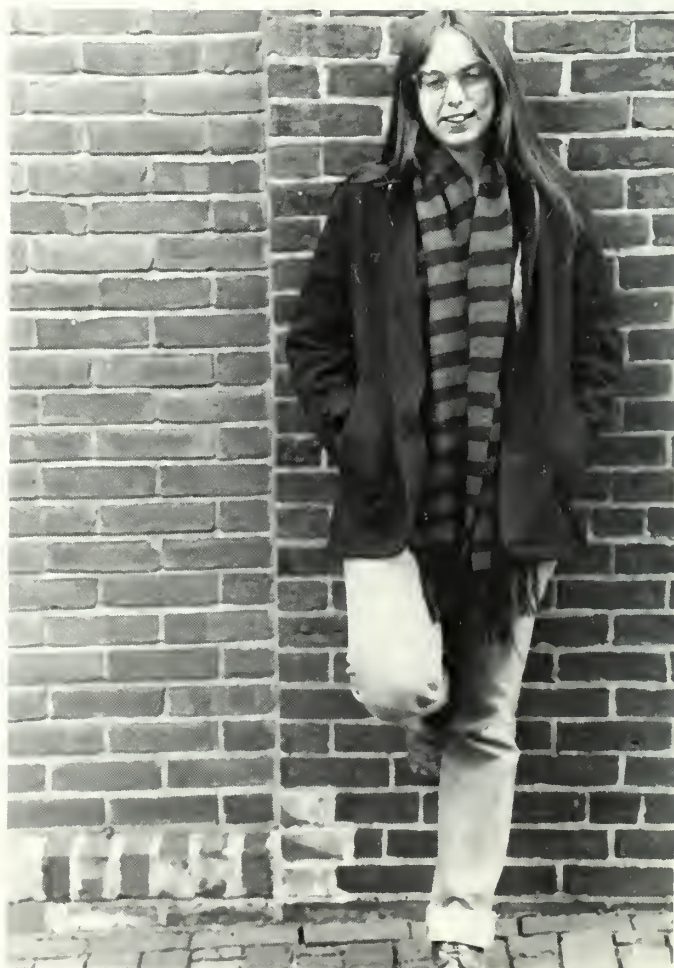
Lynn Roderick
Theatre Arts

Donna Vaswani

Mass Communication/Journalism
"Everywhere is freaks and hairies,
dykes and fairies,
tell me where is sanity?"



Bill Turner
Creative Writing



Katherine Wallace
Theatre Arts/Design

Peter Kurey
Mass Communication



Diane Dercole
Mass Communication

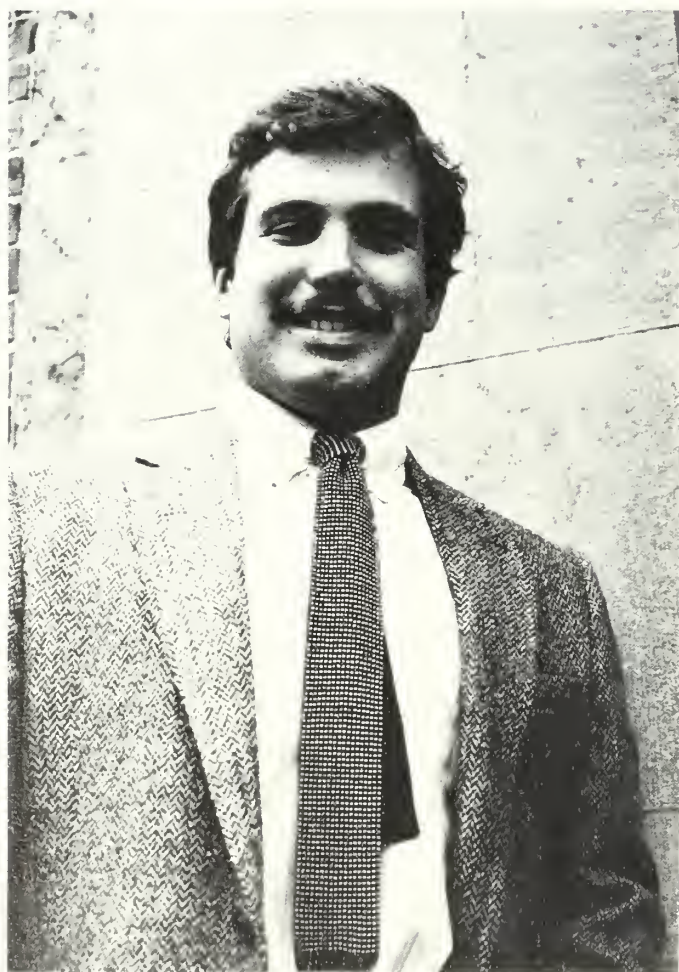


Guy Icangelo
Mass Communication

David Anthony Rotondo
General Theatre



Denise Lanzetta



Robert A. Reiber
Mass Communication/Film

Michael Paze
Mass Communication/TV



Andrew Jacobucci
Communication Studies/Political Communication



Denise DeLong
Theatre Arts



Jonathan Vesley Smith
Television



Ann Dorman
Communication Disorders

Brian Smith
Mass Communication/Broadcast Journalism



Leslie Diamond
Mass Communication



Craig Milanesi
Mass Communication/TV



Gail Barrick
Film



Jo Ann Apruzzese
Children's Theatre



Robert W. Tedesco
Mass Communication



Tony Vasconcellos
Communication Studies/Speech

Celeste Sbeglia
Film and Fun



Jean Nicole Bass
Psychology



Terri Ellen Shulman
Communication Studies/Business and
Organization





Danny Amorello
Creative Writing and Literature



Andrew Pritzker
Creative Writing and Literature



Rober Claman
Mass Communication/Film



Thomas Patrick Smith
Film



Sheila Wenz
Creative Writing and Literature



Julie Moroney
Communication Studies/Business
and Organization



Anthony F. Boccellari
Communication Studies
and Mass
Communication/Film

Eilene Perlman
Theatre Arts/Acting



Peter Messana
Mass Communication/Radio

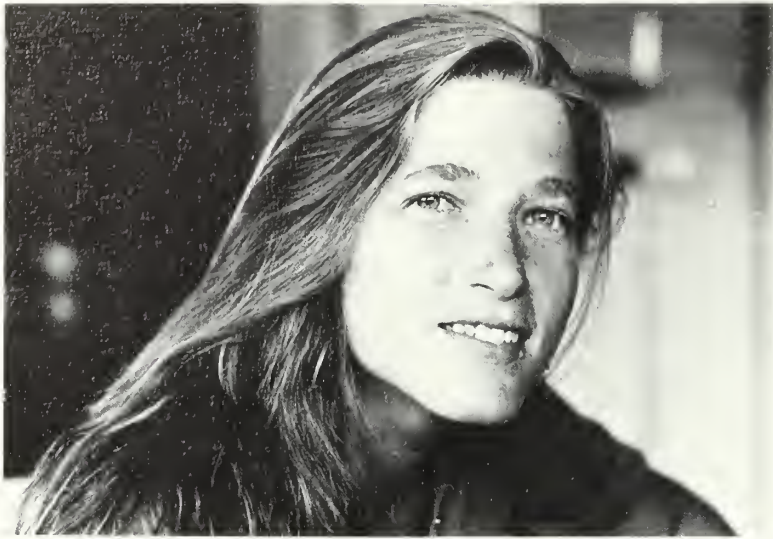


Judy Thomas
Speech



Sandra J. Markman
Film

Kathleen Ryan
Mass Communication



Michael Nicholson
Mass
Communication/T.V. and
Radio Production

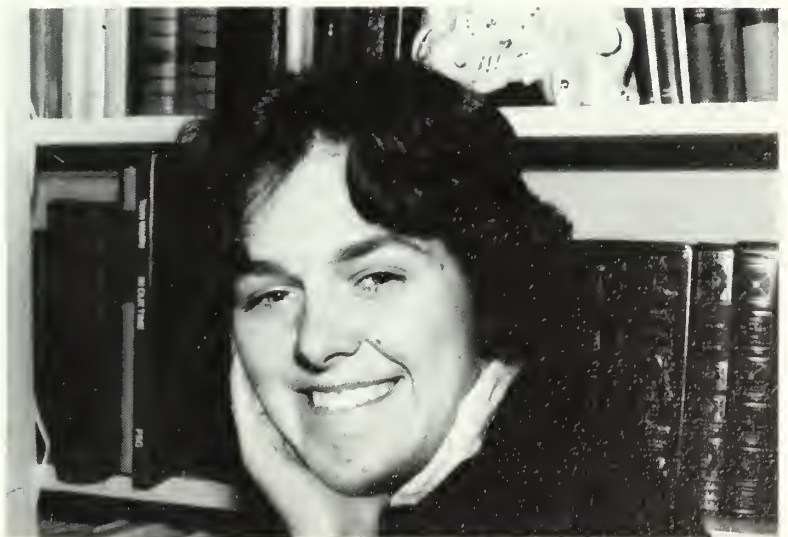


Janice Tyner
Mass Communication/Film

Denise M. Dawson
Mass Communication/T.V.



Lucinda Hastings
Communication Disorders



Maria C. Paiewonsky
Communication Disorders

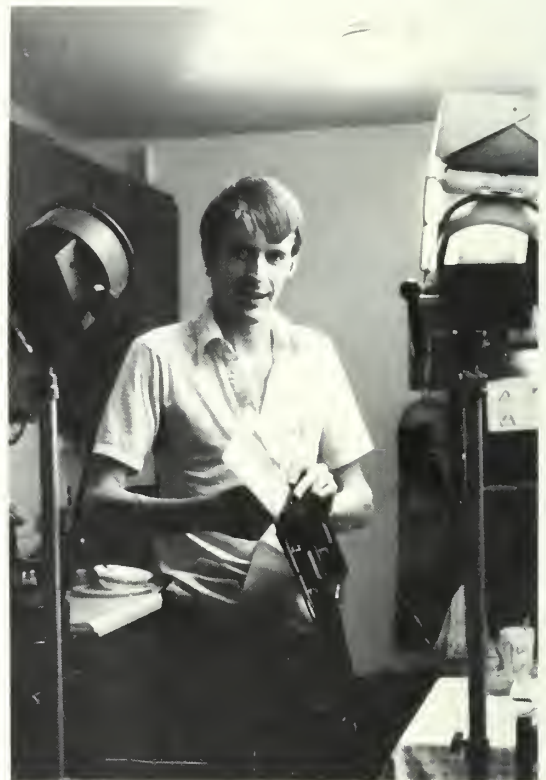
Susan McNamara

Communication Studies/Business and Organization



**Julius Woodruff Aloysius
Johnson III Esq. Ltd.
a.k.a. "J.J."**

Mass Communication/T.V.



Ann Ormond

Mass Communication/Broadcast
Journalism

Dennis O'Leary
Communication Studies

Kayla Doherty
Mass Communication/Public Relations



Ellen Wallett
Mass Communication/T.V.



Rachel Coombs
Communication Studies/Business and
Organization

Rose Mirakian
Interdisciplinary, Dance and Television

Jonathan Serrano
Mass Communication/Film

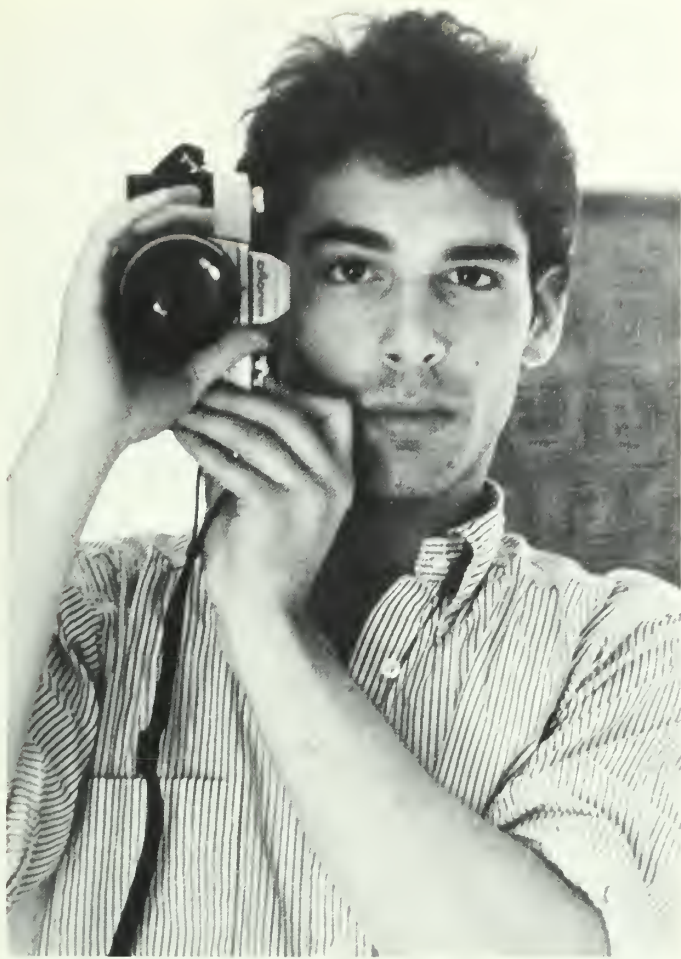


Jennifer Ingram
Mass Communication



J. Pepe Fernandez
Lighting Design

Jonathan Stuart Cerullo
BFA Directing



Elizabeth Barrows
Mass Communication/Film

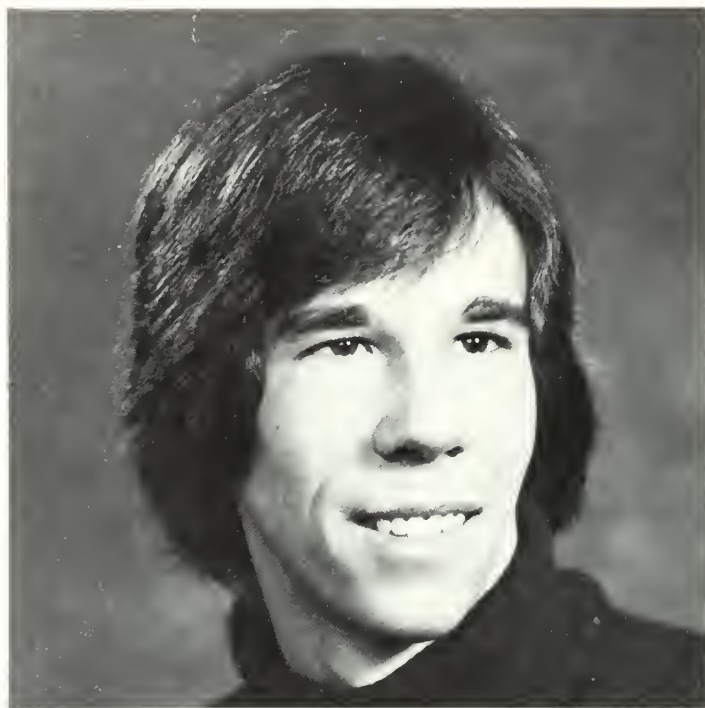


Terri Ann DelGiorno
Mass Communication/Speech

Parker Emerson
BFA Directing



Robert D. Chapman
Mass Communication/Radio



Valerie Jeanne Becker
Creative Writing and
Literature/Publishing

Julie A. Hinden

Communication Studies/Interpersonal Communication



Anni Bartoloth

Mass Communication/Public Relations

June Lapointe

Interdisciplinary, Applied Music and Theatre

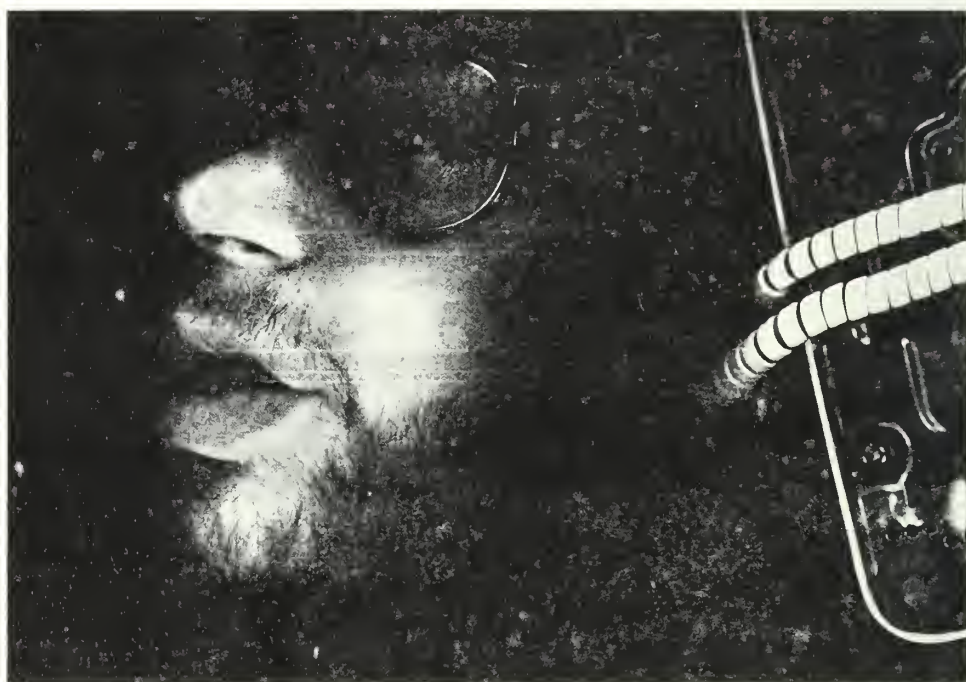
Anna Jones
Mass Communication/T.V.



Joe Trudeau
Mass
Communication/Film



Stephanie Hope Mannlein
Mass Communication/T.V.



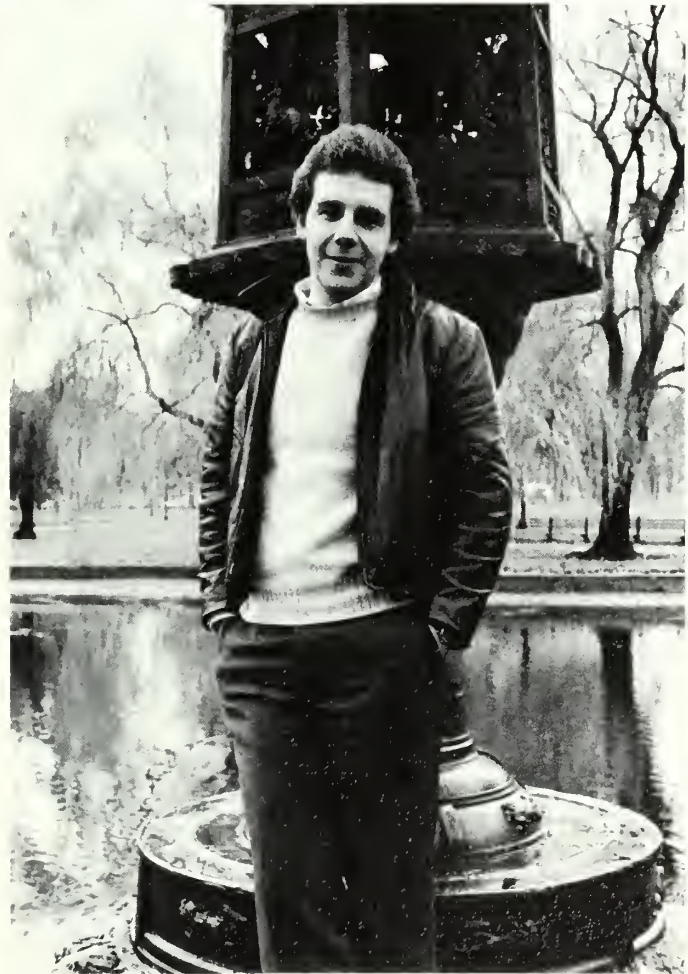
Gordon Blau
Mass Communication/Film



Betsy Mathieu
Mass Communication/T.V.



Mary Ann Casinelli
Communication Studies



Kevin T. Bowie
Mass Communication/T.V.

Jake Demmin
 Mass
 Communication/Broadcast
 Journalism



Deborah Axel
 Mass Communication



Carolyn Jones
 Theatre Arts/General Theatre and Theatre Management



Rona Thau

Theatre Arts

Thanks to everyone who has cared about me; I am grateful. I'll continue learning, but not in a classroom! Look for my name in lights or at least in the phone book!



Anna Zeusler

Historical Research and Management

"Life is much too important to be taken seriously."



Ellen Joy Berson
BFA Film Production

Lisa Banner
Mass Communication/Film



Paul C. Bebis
Mass Communication/T.V



Tom Shaker
Mass Communication/T.V.



David Bonny
Mass Communication/T.V.



Alison Leigh Brasser
BFA Musical Theatre

Patricia A. Spodnick
Business & Organizational Communications



Linda Macchi
Theatre Arts/Children's Theatre

Kimberleigh Burroughs
Theatre Arts/Acting



Cynthia Howe
Theatre Arts/General Theatre



Kathleen Hassett
Theatre Arts and Mass Communications/Dance and
T.V.



Gary A. Goodman
Rock 'n Roll



Manny Basanese
Mass Communication/T.V.

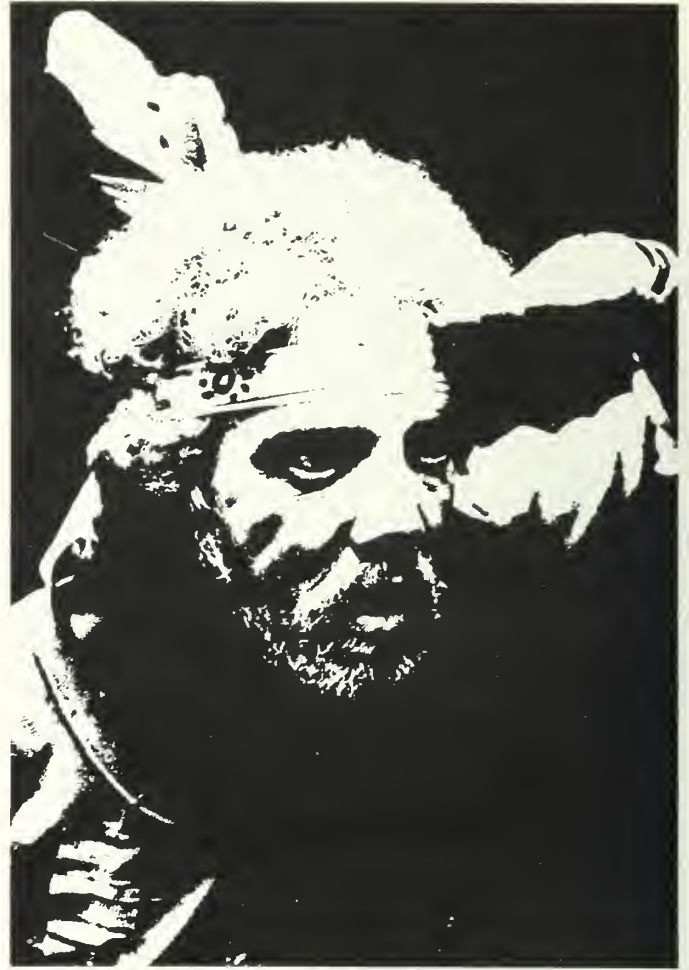


Peter Jarit
Mass Communications and Communications
Studies/T.V. and Business and Organization



Coleman Ann Hough
BFA Acting

Dennis J. Parker
Theatre Arts/Children's Theatre



Jacqueline Cutty
Mass Communication/T.V.



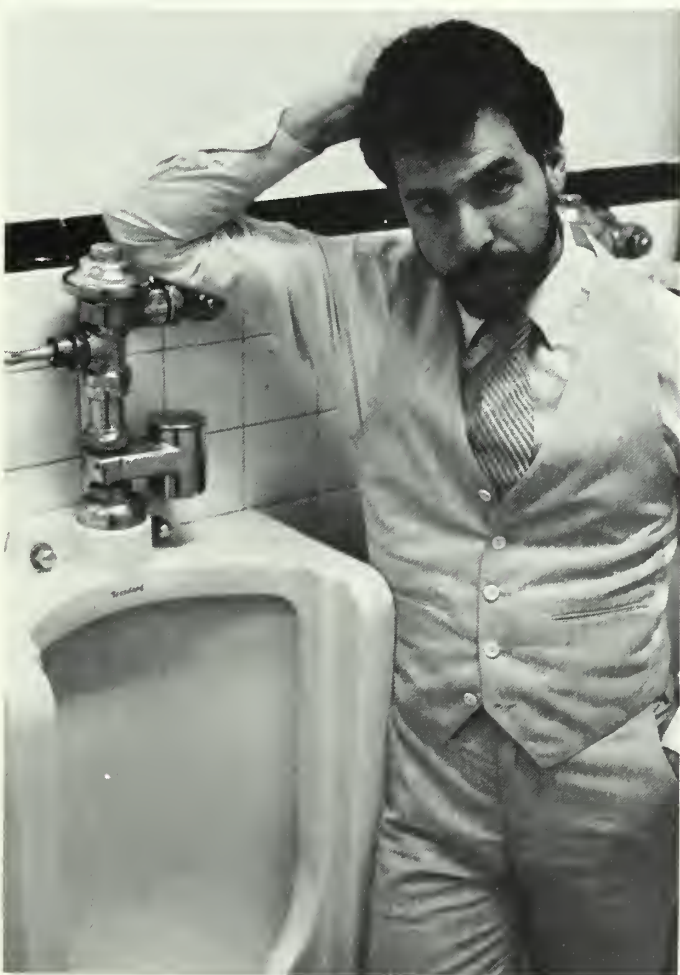
Caitlin Weller
Film

Ida M. Brosseau
Mass Communications/T.V.

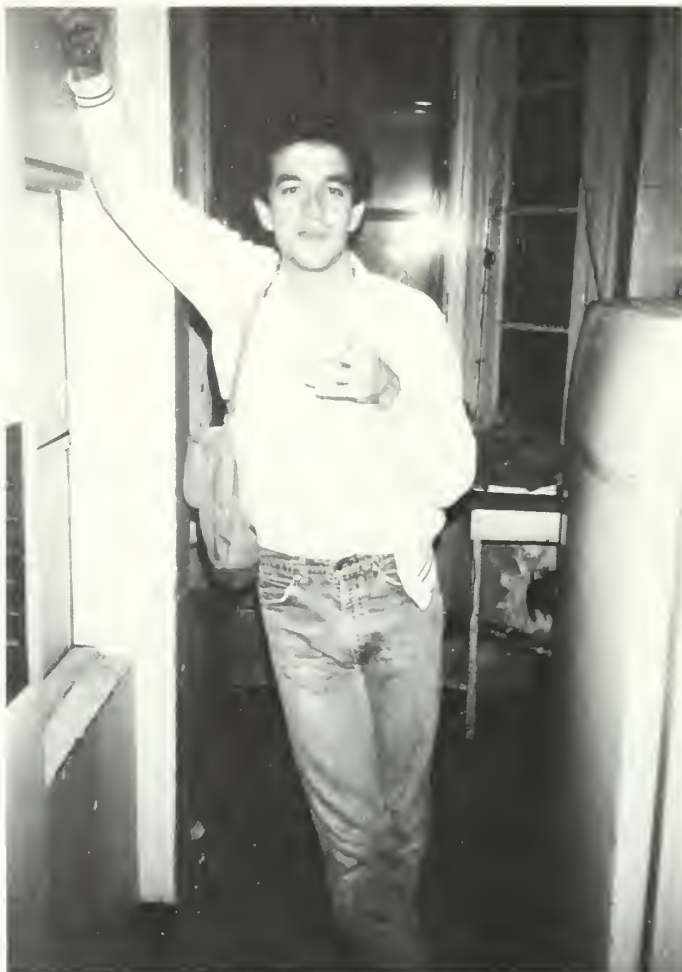


Paul Twitchell
Mass Communication/T.V. and Radio

David A. Vanleesten
Theatre Arts/Acting



Andy Wayne Hassman
Theatre Arts
Let me Out of Here!



Gennaro Izzo
Mass Communication/Directing

Eric Mofford
Film

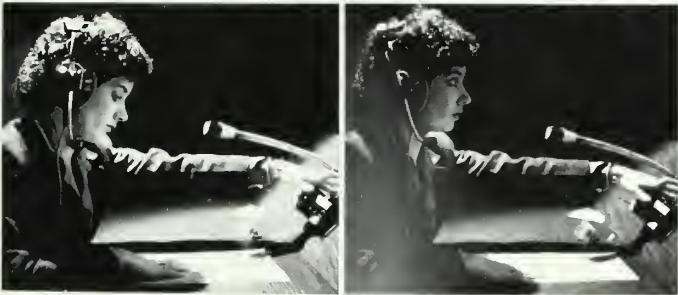


Frank Hallenbeck
Speech Communication/B&O

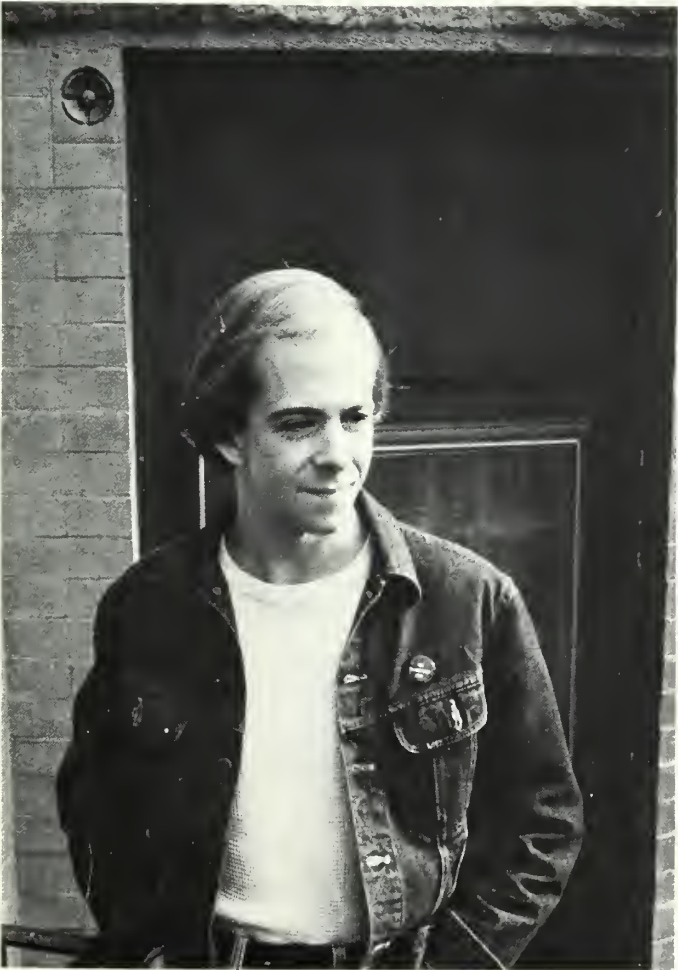


Elizabeth Mead
Broadcast Journalism

Lynn Libertini
Mass Communication/Broadcast Journalism



Susan Carlino
Theatre Arts/Acting



Scott Leibs
Mass Communication



Michael Lambe
Mass Communication/TV

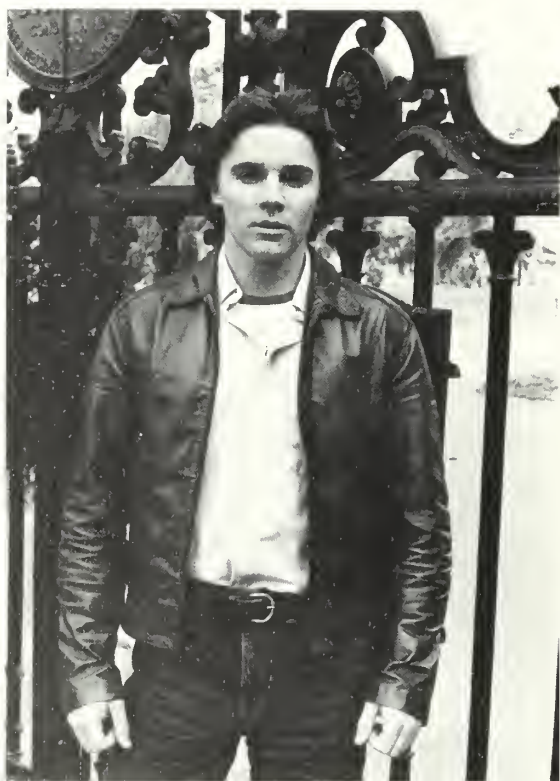
Elisabeth Roberts
Beating the System



Carreen Haughney
Speech and Communication



Jim Rava
Mass Communication/Speech



Walter Zackrison
Business & Organizational Communication



Nancy LaPerla
Speech/B&I

Bruce Wechsler
Directing



Jerome Pfeffer
Communication Studies/B&O



Vicky Brookes
Mass Communication



Tracie Holmes
Speech/B&I

Iris C. Greenberg
Mass Communication/TV



Rex Hodge
Mass Communication



Phil O'Donnell
Mass Communication/Broadcast Journalism



Howie Weiner
Creative Writing and Literature



Rosemarie Loconsolo
Public Relations/Advertising



Robert Mohr
Creative Writing
and Literature



Shira Ordower
Theatre Arts

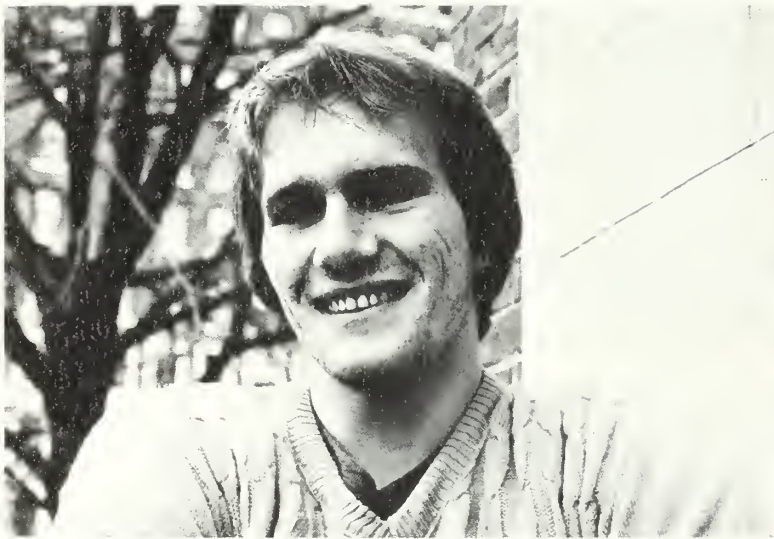


Gonca Somnez
Mass Communications

Karen Carraro
Communication Studies



Philip Fortnam
Mass Communication/Radio



Scott Fain
Mass Communication/TV

Kathleen M. Lake
Theatre Arts



Margaret Perkins
Communication Studies/B&O
and Mass Communication/Radio

Robert Weiss
Speech/B&O



Lisa Slate
Mass Communication

James M. Fecher
Film

David S. Millstone Jr. and Lori
Wortman/Millstone
August 29, 1981
Journalism and Photography

Kurt D. Hughes
Creative Writing and Literature



Robert C. Rycroft
Creative Writing and Literature



Georgiana deBlois Drew
Public Relations/Sports

Robert Schechtman
Film



Rick Noble
Speech



Cindy T. Kufel
Film



Rose Mirakian
Interdisciplinary/Dance and T.V. Production



Kim Ficera
Creative Writing and Literature



Marc David Weilheimer
Mass Communication/T.V. Production



Mizar Margarita Turdiu
Mass Communication/Broadcast
Journalism



Joseph Johnson's daughter
Shanaye Litrice Johnson



Martha Mary Cook
Mass Communication



Organizations and Activities

Soccer Team — 1981



Don Goodwin — Coach, Lon Gowan, Dana West, Brian Young, Joe Stalvey, Scott Emerson, Mike Bergman, Mark Weidner, David Burchell, Sue Morgan, Rob Reiber; Missing are Rich Bischoff, Peter Frank, John Goltis, Andy Klein, Mark Lambley, Franco Santiago, Adam Stanger, Sean St. George, Kevin Wolfe, Owen Williams



Varsity Club

Phil O'Donnell — President, Joe Trudeau — Vice President, John O'Connell — Secretary, Mike Mazarella — Treasurer

Hockey Team — 1982



Lincoln Morrison, Jerry Amirault, Forbes Keith — Coach, Joe Trudeau — Captain, David Breslin, Lisa Keith, John O'Connell, David Beane, Mathew Watts, Rich Bischoff, Gregg Winik, John Goltzis, Kevin Wolfe; Missing are Paul Celeste, James Moriarty, Sean St. George

Wrestling Team — 1981-1982

Robert Horan, Miles Elster, Lance Norris, Kevin Townsend, Scott Weinstock, Phil Fortnam, Phil O'Donnell, Marty Griffin, Jim Baran

Women's Basketball — 1982



Judy Mitchell, Tricia Lehman, Judy Thomas, Kim Owens, Pat Masters — Coach, Vicky McCall, Luisa Rivers, Susan Monroe — Captain, Jaresa Burphy; Missing are Lynn Roderick — Captain, Camille Sharpe, Caren Swickler, Dana West, Julie Ledgard, Deb Komarrow, Denise Mullen, Lisa Seymour, Hanne Schaefer

Men's Basketball — 1982

Roberto Aponte, Dave Bonney, Dave Burchell, Thadeus Bailey, John Farrell, John Flax, Lane Forman, Philip March — Captain, Mike Nicholson, Brian Pedro, Chris Piellie, Rich Tabach, James Bradley — Coach



Baseball Team — 1981



James Bradley — Coach, James Mack, Keith Porter, Bruce Hill, Mike Testa — Assistant Coach, Bob Raymond, John Sroka, Allen Griffith, Michael Nicholson and Joe Qutato — Captain; Missing are Peter Bell, Steve Beichler, Scott Dresser, Bill Freers, Doug Miller, Chris Pielli and Gregg Weitzman



The Berkeley Beacon

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The Emerson Campus this year proved to be a prime location for fast breaking news and change. From administrative shake-ups to student demands for improved facilities and equipment to the delayed publishing of the college's first history. Controversy and change kept Emersonians in a constant state of 'news-needyness.'

The Berkeley Beacon, A student managed and funded newspaper, took a critical look at these and other issues of prominence. Investigative reporting, in-depth focuses and the initiation of Education and lifestyle pages characterized this year's editorial developments.

Functioning as the only student newspaper, the Beacon is Emerson's only major source of news and commentary about the Emerson community.



Lisa Shilt — News Editor, Barbara Szlanc — Editor-in-Chief, Donna Munroe — Media/Performing Arts Editor, Steve Stoff — Photo Editor, Peter Kurey — Managing Editor, Scott Leibs — Associate Editor, Bonnie Cribbs — Graphic Design Coordinator, Rick Noble — Advertising Director, Alan Padula — Business Manager, John Moss — Production Assistant; Missing is Maria Golden — Faculty Advisor

Chorus

The Emerson College Chorus sings a wide variety of music, ranging from the Renaissance to the twentieth century. Under the direction of Scott Wheeler, the chorus performed two major concerts, at all college convocations and for Commencement. Among the works sung by the chorus were premieres by Virgil Thomson, Rodney Lister, Lyle Davidson, Scott Wheeler and Tim Mukherjee.

The chorus has also sung around the Boston area, appeared on television and received praise from the Boston Globe.



Scott Wheeler — Director, Leslie Schneider — President, Ruth Twichell — Treasurer, Julie Kauffman, Jeffrey Beniot, Ted Guzzetti, Jane Brown, Claire Foyt — Secretary, Rob Weiss, Sandy Davis — Vice President, Missing are June LaPointe, Melanie McNamara, Heather Shannon, Terrie Venditto, Jay Harris, Stephen Uminski

Commuter Club



Mandy MacFadgen, John O'Neill, Barbara Conner, David Broadbent, Bobby Lynn, Tom Johnstone, Sean Garin, Susan Scanlon — President, Gary Wallach, Tom Durgin, Cheryl Santos, Valerie Luce, Kathy Davis, David Greene, Judi Cittone, Natalie Weylin, Claire Foyt; Missing are Stephanie Mavoli — Vice President, Carol Ann Fanana — Treasurer, Carole Germain — Secretary, Lori Donovan — Social Activities Director, Kathy Pyre, Karen Maninella, Ella Arneau, Nancy DiMatteo

Emerson Christian Fellowship



Elena Nacamuli, Bob August, Brigitte Cossu, Axel Alfara, Neil Davis — Faculty Advisor, Kim Crumbley, Patrick Kenney — Chairman. Missing are Marsha Della-Guistina — Faculty Advisor, Ted Guzzetti — Vice Chairman, Jeff Goodwin — Secretary, Ann Dorman — Publicity, Marisa DeDominicus, Ted Canova, Beth Foster, Lauren McFeaters, Julie Tuthill, Peg Collins, Kim Sharpe, Tony Iasso, Julie Kaufman

As a group centered in the Body of Christ, there are three major purposes to our existence. First, we strive to grow individually and collectively in our relationship with God. We seek a greater understanding of Him, His love for us and His will for our lives. Secondly, we aim for a unity within our group, one which is acquired through trust, sharing and active concern for one another. Finally, outreach to others is a focus accomplished through individual interactions as well as communication with the community as a whole. As it is stated in I John 4:19, "We love Him because He first loved us." With these goals in mind, weekly meetings consist of prayer, Bible study and music. In prayer, we praise our Lord, seek His will and offer requests for ourselves and others. Through Bible study, we acquire a greater knowledge of our Lord and His purpose in our lives. As another avenue of worship, music serves as a means of expressing joy and love to our Father. With the goal of further outreach to the community we have invited speakers who have addressed a variety of issues. For example, Jurgan Lillas from the Episcopal Church in Malden spoke on the charismatic movement and Reverend Showalter from the Eastern Mennonite Board of Missions and Charities shared his Mennonite faith as well as his ministry through music. Events also included a guest appearance from Ed Cochran, producer of the Christian radio station WEZE 1260 AM as well as an evening of Christmas caroling in the Boston area. Future prospects will aim at fulfilling the above aspirations through means previously discussed. With a core group continually strengthened in the Spirit, outreach to the community will be expanded by such events as a Christian band concert and through increased guest appearances of Christians dealing with a wide range of issues.

"And Jesus came up and spoke unto them saying 'All power is given unto me in heaven and in earth. Go Ye, therefore, and teach all nations, baptizing them in the name of the Father, and of the Son, and of the Holy Spirit. Teaching them to observe all things that I have commanded you: and lo, I am with you always, even unto the end of the world.'" (Matthew 28:18-20)

The Emerson Comedy Workshop

The Emerson Comedy Workshop is a group of students who write, perform and produce comedy at Emerson. In addition to regularly produced performances throughout the year, the Workshop performs for high school student, parents, the animal kingdom and anyone else who will listen.

Making use of audio/visual forms, the Workshop presents a total comedic extravaganza. A goal this year was to travel to Los Vegas and perform with Sammy Davis Jr. This fell through, however, we did get to see Mr. Davis on HBO in February.

The Workshop works to promote comedy in general and to refine their work to an art form. I think we have achieved this goal.



John Frink — President, Moe Gilbride, Howie Weiner, Jon Serrano, Barr Clemens, Chik Plummer, Sheila Wenz, Dina Foster, Jim Smith, Mary Maccarrì, Doug Reina, Bill Judkins, David Sommer; Missing is Bruce Hill.

The Emerson Dance Group

The Emerson Dance Group is a non-profit student organization open to anyone interested in dance. The Dance Group allows for growth in the areas of performance and choreography by providing Emersonians with dance related activities. It encourages individuality and expression that otherwise wouldn't have an outlet. With further support, we hope to make dance at Emerson a more exciting learning experience.



Rose Mirakian — President, Karen Klein, Dawn Faggen, Anna Kay Waid — Director, Carolyn Jones — Treasurer; Missing are Michael Caviasca — Secretary, Janet T. Craft — Faculty Advisor, Bernadette Aldrich, Tracey Alexander, Linda M. Boulanger, Elyse Garfinkel, Beth C. Gurin, Tracie Holmes, George Hosker, Karen Klein, Regina Matteson, Meryl Natter, Kisa Ozanne, Karen Robinson, Sybil Scoby, Jany Watson

The Cross-Cultural Club



The Cross-Cultural Club consists of an amalgam of students from foreign countries as well as the United States. The purpose of the organization is to bring together students from different cultures in order to share experiences and help each other solve the difficulties found in adjusting to the local culture.

The club is open to all, especially international and Hispanic-American students.

Maria del Rosario Ortega, Ramona S. Diaz, Leonora Torres, Sandra Capriles, Gregory Elmagoglou — Vice President, Dau Russell; Missing are Jorge Calderon — President, Carmen Alizo — Secretary, treasurer, Bill Chuck — Advisor and Roger McPhail — Advisor.

I AM THE BLACK EXPERIENCE.

I AM THE BLACK EXPERIENCE. I AM HERE, LIVING, BREATHING EVIDENCE, NOT ONLY OF THE PAST BUT MORE IMPORTANT, EVIDENCE OF THE FUTURE, A PROUD STRONG FUTURE YET TO COME BUT ON ITS WAY. SOON.

I AM THE BLACK EXPERIENCE. I AM SLAVE FATHER AND SLAVE MOTHER FIGHTING AND STRUGGLING FOR BASIC SURVIVAL, FOR FREEDOM TO BREATHE WITHOUT A HARNESS AROUND THE NECK OR WHIP AT THE BACK. I AM A PRODUCT OF THEIR EFFORTS, PAST AND ESPECIALLY PRESENT WHERE THE FIGHT AND STRUGGLE OF THESE PROUD PEOPLE TO SEE ME MAKE IT IS HERE, EVIDENT TODAY. THEY FIGHT, THEY STRUGGLE BECAUSE . . . I AM THE BLACK EXPERIENCE.

I AM THE BLACK EXPERIENCE. HEAR MY MUSIC, MY POEMS, FEEL MY EMOTION, FEEL ME. I AM THE POUNDING DRUMBEATS, THE WAILING TRUMPETS, THE SOFT, SENSUOUS, SOOTHING SAXOPHONE. I AM AFRICAN, CARIBBEAN, LATIN, SALSOUL, JAZZ, RHYTHM AND BLUES, GOSPEL. I AM ELLA AND LADY DAY, STEVIE AND THE DUKE, ARETHA AND AL JARREAU AND EARTH WIND AND FIRE. I AM THE BLACK EXPERIENCE.

I AM POOR. I AM RICH. I AM THE MIDDLE-CLASS AVERAGE SOUL WITH BOTH HANDS PRESSED AGAINST WALLS THAT SOMETIMES NEVER CEASE TO CLOSE IN, BUT I AM STRENGTH. I AM BACKBONE. I MUST ENDURE. I AM THE BLACK EXPERIENCE.

I'M NOT PERFECT. I'M NOT YET WHOLE. I'M HUMAN. I AM JUNKIE AND THIEF AND CON MAN. I CUT. I BLEED. I LEARN. I TEACH. I TRY. SOMETIMES.

I CAN BE FORGETFUL, FORGETTING WHERE I CAME FROM AND THE PEOPLE I'VE LEFT BEHIND, STILL STRUGGLING LIKE I ONCE WAS. HIGH CLASS, I HAVE MADE IT, SEE YOU LATER — FORGETFUL. BUT I WILL LEARN — ALTHOUGH I MAY BE FORCED TO. EVENTUALLY. I TOO AM THE BLACK EXPERIENCE.

I AM STUDENT. I AM COLLEGE MATERIAL. I AM DOCTORS, LAWYERS, TEACHERS, BUSINESSMEN AND BUSINESSWOMEN. CAB DRIVERS, BUS RIDERS AND GENERAL SURVIVORS. I HAVE THE FIGHT. I HAVE THE FIRE. I HAVE THE STRUGGLE NOW. I CAN MAKE THE CHANGE AND ADJUST THE SITUATION. YOU DON'T THINK SO? YOU'RE WRONG, YES I CAN. I REALLY HAVE NO CHOICE BUT TO TRY AND WIN. WIN FOR THE BETTERMENT OF ALL. ALL OF IT, FOR EVERYONE. SEE ME, OPEN BEFORE YOU, VULNERABLE YET STRONG, SOFT YET DIAMOND CUT ROUGH. THIS IS WHAT YOU SEE. THIS IS ME.

by Lois Roach



Clifford Brown, Lisa
Seymour, Cheryl
Collender, Amy
Ritzhopper, Terry
Waller and Kim
Owens

The Emerson Review

The Emerson Review is the literary magazine of Emerson College, published twice a year by the Seniors in Creative Writing & Literature.

The magazine serves as a vehicle to publish deserving works of fiction and poetry by Emerson students. Submissions may be made by contacting the department of Creative Writing & Literature.



Kurt Hughes — Editor, Valerie Moss — Editor, Bob Rycroft — Staff, Cathleen Champlin — Editor, Elizabeth Schlotfeldt — Editor, B.A. Brescia — Editor, Dr. James Randall — Faculty Advisor



Bill Turner — Editor, Kim Ficera — Staff

Poem

For Susan

Bridget moved to Holland
because nobody knows
who she is, but I know you
tried to follow I teased you
about better countries to
be found in.

I couldn't hear your
laughter worried me I'd
find your carefully
seasoned pillow and card
with foreign postmark
smiling from the sheets
one morning I woke and
touched your smoothness,
my breath a bridge of
continents.

by Doug Gladstone

Women of Dahomey

— My daughter, you go with the others today.
The women in privacy, squatting in the straw
hut.

Women of Dahomey laughing in velvet
Wetness, bleeding for a week.

Join in their lamenting, bowing
Your body. The men are miles away
With only necklaces
Made of parched finger bones.

— Mother, I am with them now
Kneeling on this mat and
Praying to the woman god we hope will
Cast away this evil and sorrow.

I hear something as if a dry
Shell pierces through our richness and liquid.
From in town,
I can hear the barren woman
Listen.

by Ann Greenberger

The Emersonian



David S. Millstone Jr. — Editor, Robert C. Rycroft — Assignment Editor (Photo), Georgiana Drew — Associate Editor and Advertising Manager, Kurt Hughes — Production and staff writer; (credits and thanks on masthead, page 18)

From the Editor

It was my feeling, last September, that most college yearbooks ultimately fail their purpose and the test of time.

I had a feeling gnawing at me that, somehow, the great majority of alumni — both from Emerson College and all those other campuses around it — do not find **their** college experience within the sparse pages of President's Messages, faculty names and formal portraits of class members which dominate most yearbooks. The customarily bland words of any given President's Message do not refurbish old,

dryed-out, memories of fraternities and sororities, classmates and campus happenings. The closest many yearbooks come to trying to jog old memories is to offer sophomoric humor, usually in the form of a sniggering caption beneath a cheerleader or baton twirler.

So I tried something new, especially for Emerson College. While it is true that most yearbooks traditionally do little more than what I have said, there is a growing concern at colleges and universities that yearbooks are more than photo scrap books, particularly

in the midwest. There is a growing assumption that photography alone can not accurately tell the story of a year, explaining the importance of events or highlighting particularly outstanding student achievements. Editors and advisors have begun to regard the yearbook as a work of journalism.

The photo editor of one award winning yearbook put it this way, when lecturing on the importance of photo captions, "instead of assuming a picture is worth a thousands words, realize that it deserves a thousand words."

Just as journalism itself has evolved from the parochial pamphlets of the nineteenth century into a respectable profession, so now are yearbooks, as journalistic documents, coming into their own, often as training for that profession. This is a novel idea to many, especially in the northeast, but it is steadily becoming state of the art for yearbooks to be more complete, to offer more for both the day it is published and the day it is pulled from a shelf twenty odd years from then.

That is not to say it is an easy thing to put so much within a single cover, expecially when the work is done by small, non-professional staffs. But for students at a school such as Emerson, preoccupied as we are with "communicating" and Communications, it would be embarrassing not to try. My hope is that this year's Emersonian, incomplete in itself as it may be, will serve as a touchstone for future Emerson yearbooks to come.

David S. Millstone Jr.

Emerson Film Society

This year the Film Society worked on the film journal "Grand Illusions" and the annual Spring Student Film Festival.

Last year the Society funded the two Film Methods projects: the dramatic "Antiquarian Appeal" (written and directed by Luis Aria, Steve Tringale — Faculty Producer) and the documentary "Hazardous Waste: Who Bears the Cost?" (produced by Mark Kelsey and David Smith; Ann-Carol Grossman — Faculty Producer.) "Hazardous Waste" was also funded by the United States Environmental Protection Agency, several state agencies, David Rockefeller, Jr. and others. Prints are being sold and rented through the film department.

The "Grand Illusions" magazine was printed by Gail Barrick, Rob Reiber, Bret Walker, Dave McGann, Karen Samulson, David Fox and Mark Kelsey. It contains reviews and critiques, along with interviews with various artists.



Hillel

Emerson's Jewish Student Organization

Emerson's Hillel expanded quickly over this past year. Our Jewish student organization, open to all Emerson students, played an active role in campus life. Hillel celebrated Jewish holidays, aided local communities when possible, held monthly Friday night dinners and combined their activities with other Boston college and university organizations.

The common bond among Hillel's twenty-five active members is friendship and a feeling of belonging. Our organization is continually growing, with the inspiration of its Emerson members.



Lisa Meltzer — Vice President, Keith Lichtman — President, Rachel Spielvogel, Elayne Berman — Committee Chairman, Barry Turkowitz — Publicity, Jerome Pfeffer, Liz Hodges, Melissa Fronstin — Secretary; Missing are Jodi Gray, Tony Buchsbaum, Doreen Reich, Lisa Buckner, Meryl Natler, Debbie Block, Sandy Gunar, Jonathan Burkhardt, Eric Riskas, Ellen Snyder, David Milowe, Ken Brady, Steve Lohnes, and Amy Frankel — Treasurer

SWEETS

Supporting Wo/Men at Emerson for an Education that Transcends Sexism



SWEETS is Emerson's only surviving support group for women (though men are welcome). SWEETS was begun just this year by Janet Fritz in conjunction with the Counseling department at Emerson. Meetings are held each week and activities planned. Already recognized and financed by the S.G.A., SWEETS sponsored several programs including a coffee house, assertiveness training and a film on women in advertising. Members include: Wendy Levine, Helen Kohane, Melissa Pullin, Liz Collins, Karen Zampa, June LaPointe, Helen Meldrum, Robyn Utrecht, Max and Butch.

An Afternoon at MTS

Act One

Setting: A small room on the third floor of a 64 year old brick building at the base of Beacon Hill, known affectionately as "Brimmer." An office is located 10 feet or so from the steps. The room is painted a pale "multuse" hospital brown and is decorated with show posters of past MTS productions. Taped to the wall on the left as you walk in, "Oklahoma," "My Fair Lady," and "The Music Man" greets you. Some photos from the shows are tacked to the wall.

On the opposite wall there is a makeshift bulletin board. Pinned here and there are copies of telegrams and mailgrams sent to Alumni and past recipients of the MTS Award of Distinction, (a recognition for their input and talents to the world of Musical Theatre.)

In the corner of the room, near the window a large set of shelves houses various memorabilia of MTS. In the other corner as you walk into the room, there is the famous mailbox — the second life-blood of communication in MTS. (The first is talk.)

Time: Not any particular. (But definitely not Friday at 5 p.m.!) At rise an officer of MTS is on the phone discussing a bill recieved that day. Suddenly, two guys enter singing "Lullaby of Broadway."

Officer: (On phone) Yes, that's right. Four thousand programs to be billed to The Musical Theatre Society ...

2 Guys: (Singing) "Come on along and listen to, the lullaby of Broadway ..."

Officer: Hey, shut up, I can't hear the guy on the phone.

1st Guy: Pick-a-little, pick-a-little, talk, talk, talk ...

Officer: (With hand on left ear, trying to hear in vain with the right ear.) Yes, Correct. All set? Good. Talk to you soon. Thank you. (Hangs up the phone.) You guys really stink you know that? So noisy and sooo off key.

1st Guy: Sorry. What's going on? Anything new? By the way, when does "West Side Story" go up?

Officer: May 6th. Aren't you in it?

2nd Guy: Yeah man! 'Gotta rocket in my pocket.' Yup, I'm in the show; a Jet.

1st Guy: I thought you were playing Maria! Ha, ha, ha. A real knee slapper, eh? (A girl enters, she is smoking an obnoxious smelling cigarette.)

Girl: Hello Dahhhhhlinggg. (Singing "Lullulah Bankhead") Where are the dahhhhhlinggg auditions for "Annie?"

Officer: Why? You wanna play the dog? Could you please put out that irritating foul-smelling thing out? This room is small and messy enough. Oh, and by the way, if any of you eat in here, please chuck all your garabage out in the old gar-bage can. Remember children, Musical Theatre is next to cleanliness.

1st Guy: How did MTS do with "Runaways?"

Officer: Well, as you know, the Division of Theatre Arts presented the show in October; at that time MTS was given the option of producing "Runaways" after the engagement here at Emerson ended. Well, it finished it's run here, and MTS decided to take it on the road. We played at the Church of all Nations, (near the Shubert Theatre) for two weeks in December. We didn't exactly pack them in, or earned mega-bucks, but those that worked on our "professionally" produced presentation got the experience of a life-time.

Girl: I saw it here and at the church. Very intense. Well done. Besides "Runaways" and "West Side Story" what else is MTS doing this year?

Officer: In the spring we hold our

annual MTS Auction which raises moolah for "West Side Story," so Maria and Tony can look forward to "tonight" that night.

2nd Guy: Who is going to get the Award of Distinction this year?

Officer: That isn't known yet, although I'd like to know myself.

1st Guy: How long have they been giving out those awards?

Officer: Since MTS was founded in 1969. A lot of people have received the award. Kander, and Ebb, Hal Prince, Carol Channing, and many others. Besides a lot of names, a lot of changes have come about since that year. After all, we have physically changed. This new room is a radical difference from the Grand Central Station chaos of the old office in the basement of 130 ... A short while ago this whole floor was jam-packed with potential Tony and Marias. About 180 auditioned for "West Side Story."

Girl: You know one thing you didn't mention? ... General meetings.

2nd Guy: Yeah, like not enough of them. Many people interested in MTS don't really have a grasp of what is going on with the organization.

Officer: Yes, that is one of the things we are trying to work on to make better.

By Peter Mones



Musical Theatre Officers: Robert Dutton — Treasurer, Peter D. Mones — Public Relations Director, Joseph Barry — President, Carl Schmel — Vice-President

The Forensic Society



It is fitting that Emerson College's most widely recognized and successful competitive team is the Forensic Society.

At tournaments from New York to Texas, Emerson Forensicators compete in events ranging from structured debate to after-dinner speaking to the oral interpretation of drama.

These essential communication skills are the ones upon which the Emerson College of Oratory was founded 102 years ago.

The Forensic Society is strong evidence that these "roots" are alive and well and thriving at Emerson College.

Maureen Marquis — Treasurer, Susan McNamara (Teddy) — President, Jennifer Hersham — Secretary, David Morency — Vice-President, Dennis J. Parker — Student Representative



David Morency, Nick Burnett — Director, Don Egan — Coach, James Calamera, Celeste La Croix, Denise Lanzetta, Tina Millman, Maureen Marquis, Jennifer Hersham, Dennis J. Parker, David Fichman, Susan McNamara; Missing are: Liz Brown, Karen Carraro, Peggy Collins, Marissa DeDominicus, Cryus Gardner, Nancy Goode, David Green, Ave Hackett, Chuck Hefner, Tom Johnstone, Lauren McFeaters, Victor Nawrocki, Amy Neal, Martha Pearlman, Cathy Salb, David Van Leesteen, Ellie Cypher — Coach, John Seine — Coach, Dr. Ken Crannell — Coach

Emerson Independent Video

Emerson Independent Video is embarking on a new era in mass communications. With the editing system installed one year ago, and the move to improved office space, EIV can better meet the needs of Emerson students.

EIV was founded five years ago as a student managed production company. With funding from the Student Government Association, EIV's purpose was to provide training in television production not found in the general classroom.

The outstanding goal of this organization is to cultivate a professional attitude in television production and programming and to serve the Emerson Community through closed circuit television and other outlets.



David Leland — Remote Director, John Vesey Smith — Executive Producer, Doug Stewart — Programming Director, Chuck Heffner — Remote Director, Patti Hollinger — Public Relations Director, Glenn Meehan — Public Affairs Director, Lynn Libertini — Assistant News Director, Kina Kahish — Station Manager, Terri DelGiorno — News Director, Meryl Augenbraun — Business, Melanie Paquin — Secretary, Shelly Biencer — Assistant Public Relations; Missing is Michael Lambe — Assistant Public Affairs.

The National Student Speech-Language-Hearing Association is a professionally recognized organization in colleges and universities across the United States. It encourages professional interest among students in the study of normal and disordered human communications.

The Emerson College chapter of NSSLHA provides aid and assistance within the college as well as to local organizations in the area of speech, language and hearing disorders. NSSLHA also works closely with the Division of Communication Disorders.

Monthly meetings are highlighted by guest lecturers, and site-visits to facilities in the area of speech, language and hearing.



Eleanor Shilmandine — Secretary, Cheryl Santos, Vivien Daunt — President, Helen Gasperetti, Lorraine Zaisser, Wendy Walsh — Vice-President, Ann Marie LeTourneau, Livia Fiordelise, Maria Palewonsky, Lucinda Hastings; Missing are; Ann Dorman, Susan Niccoli, Marjorie Kamen, Julie Kaufman, Ann Marquis, Sara Remke and Elizabeth Wojtuisk

Norfolk Prison Debate Society



Norfolk Prison Debate Society began 27 years ago. Each week Emerson students participate in workshops with inmates at the Massachusetts Correctional Institution at Norfolk and exchange positions on contemporary issues.

One of the results of this program is that the prisoners have had formal debates with other colleges and their track record stands at 65 wins and 6 losses.

Tim Masters, Richard Ochs, Peter Stizoman, Haig derMarderosian — Faculty Advisor, Marisa DeDominias, Nancy Goode and Linda Johnson; Missing are Victor Nawrocki, Vito A. Coult, David Wyatt, Jim Sweeney, Leslie Shapiro, Nicholas Burnett, Prissila Ress, Julie Holladay, David Schwartz, Terri Shulman, Anthony Borcellari, Veronique Mirakian, Karen Carraro, Terri DelGiorno, Joseph Johnson, Douglas Jensen, C. Fletcher, Richard Watkins, Edward Elliot, Kim Owens, Karen Paur, Jennifer Fezzi, Betsi Mckittrick, Susan Jackson and Nadine Wallock

The Oral Interpretation Society

The Oral Interpretation Society is one of Emerson's oldest organizations.

O.I.S. sponsors various meetings, workshops, festivals and recitals in the interpretation arts.

Two major productions are performed each year. This year's Fall production was Brecht on Brecht. Along with supporting the Southwick Recital Series (the longest running recital series in the United States,) O.I.S. also sends Emerson students all over the country to represent Emerson at Interpretation Festivals.

O.I.S. also holds its own inter-collegiate festival each spring where major critics are invited along with many colleges to share in the interpretation experience.



David Merrill, Paul Marte — Treasurer, Lauren McFeaters — President, Roger McPhail, David Morency, Bonnie Bresia, Kay Lake, Sue McNamara, Helen Meldrum, Jimmy Boutin, Kevin Lambert — Secretary, Dennis Parker, Bill Sitcawich, Colette Anusewicz; Missing are: David O'Donnell — Vice President, Liz Thompson, David Vanleesten, Lisa Federico, Valerie Cramm, Julie Pop, Craig Smith, Merri Sugarman, Anne Lombardo, Jennifer Hirsham, Mike Allard, Greg Snarski, Meg LaShoto, and Ian Kasan

The Society for the Advancement of Management



Denise Lanzetta, Margaret Perkins, Tony Vasconcellos, Carolyn Thomson, Douglas Jensen, Liz Hodges, Denise Dawson, Julie Holiday

Whether you are interested in Broadcasting, Media Services, Public Relations, Theatre, Advertising or other areas, if you've got management on your mind, you should get yourself into S.A.M.!

WERS-FM 88.9

WERS-FM is a totally student-run operation. It is staffed by 135-150 students per semester plus five student managers. WERS-FM strives to compete with the commercial radio in this country's sixth largest market, and is programmed as an alternative to the bland commercial fare.

WERS-FM was voted 3 in this year's Boston Globe reader's poll.



WERS Management, Fran Berger — General Manager and Faculty Advisor, Brad Paul — Program Director, Mark Coleman — Station Manager, Andrew Nebel — Public Relations Manager, Missing are Steven Blechler — News Director, Andy Geller — Public Affairs Director

WECB-AM 64



Dawn Sinsal, Kim Lester, Mike Kvindersma, Frank Gorrell, George Cantafio, Dean Henrich, Mark Kierstead, Robin Cohen, Jim Linsky, Tim Lidster, Jerome Pfeffer.

Twenty-two years ago two Emerson students and a faculty advisor felt that there was a need to provide an alternative to Emerson's WERS-FM. David Parnigone and Rob Sweet, with the help of faculty advisor Ted Phillips, literally built WECB by hand.

Using army surplus equipment, WECB began broadcasting to the student lounge. Two years later WECB had grown considerably.

The station went to a top forty format, making it the first college commercial station in America.

Today, WECB still retains the distinction of being the only college commercial station in America. It serves the Back Bay college community with a progressive rock sound.

WECB is an Emerson College, student operated, station.

Student Government Association

Executive Council



Iris Greenberg — Senior Class President, Marissa Bennett — Sophomore Class President, Michael Mendenhall — Secretary, Dan Amorello — President, Pamela M. Smith — Treasurer. In front — Tracey Alexander — Freshman Class President, Michael Mazzarella — Vice President. Missing are Phillip Billings — Junior Class President.

Representative Assembly



Representative Assembly, the legislative body of Emerson's Student Government, was made up this year of representatives of each student government funded organization. The assembly meets every one to two weeks in order to debate or vote on matters directly affecting the undergraduate studentbody.

Senior Class Officers



Iris Greenberg — President, Howie Weiner — Vice President, Lisa Banner — Secretary, Eric Mofford — Treasurer.

Junior Class Officers

The Junior Class, in accordance with the New Year, is committed to develop a bond of unity which will last throughout our education.



Tammy M. Bower — Treasurer, Phillip D. Billings — President, Susan K. Newell — Vice President. Missing is Dianne Bauer

Sophomore Class Officers



Mary Micari — Vice President, Kim Owens — Treasurer, Marissa Bennett — President; Missing is Stephanie Manoli — Secretary

Freshman Class Officers

As Freshmen we have learned the ropes of school and of SGA. This year the Freshman class sponsored a "Studio 54" night, co-sponsored by the Junior class. A Carnation Day on May 1st brought in money for the class's favorite charity by having people purchase flowers for their friends. At the end of the year there was another Talent Showcase and the money went to Hand-Me-Down night.

"Best Wishes for the future!"

From the Freshman class to the Senior class



Elyse Garfunkel — Vice President, Tracey Alexander — President, Anne Cody — Secretary

Kappa Gamma Chi

Kappa Gamma Chi is the sister sorority of Phi Alpha Tau. It is an honor society for professionally minded women who specialize in community service.

The sorority's major goals over the year were to re-establish contact with alumnae and manage its annual blood drive.



Nancy Matchton, Regina Matteson — Treasurer, Cindy Maxwell, Robin Cohen, Nancy Sirois — Vice President, Susan Newell, Patricia Peyton, Maureen Guerney, Anne Reynolds, Anne Lombardo; Missing are Kris Burke, Merri Sugarman, Mari Macari, Terri Schulman, Debbie Salois, Julie Moroney — President, Tracie Holmes — Sunshine and Alumnae Relations, Julie Gaber, Alison Brasser, Cheryl Marshall.



Julie Moroney — President,
Tracie Holmes — Sunshine and
Alumnae Relations, Merri
Sugarman

Phi Alpha Tau



Steve Jackson, Bill Sitterwich — Secretary, Gary Goldman — Treasurer, Greg Wine, Glenn Meehan, Todd Auslander, Craig Backhorn — Vice President, Scott Furgang, Bob Tedesco, Greg Leng — President, Steve Stoff.



Zeta Phi Eta



David Murphy — friend, Sean McNamara, Lisa F-demio — Recording Secretary, Helen Muldrum — President, Kay Luke, Lisa Meltzer, Craig Smith — Vice President, Dennis J. Parker — Corresponding Secretary. Missing are Suzanne Allen, Kevin Lambert, Meg LaShoto, Paul Marte — Treasurer, Lauren McFeaters, David Merrill, Julie P. p, Patti Spodnick

ZETA PHI ETA, National Professional Fraternity in Communication Arts and Sciences.

The Alpha chapter was founded at Emerson in 1906 to provide incentives and opportunities for students to attain professional competence in communicative skills. Zeta strives to provide a climate in which members may develop sound philosophies and to stimulate and encourage all worthy enterprises in communication.

Membership is based on academic excellence, character and participation in extra-curricular activities. Zeta is affiliated with the American Theatre Association, the Children Theatre Association and the Speech Communication Association.

Rho Delta Omega

Rho Delta Omega was Founded in 1948 to embody the mutual goals of helping mankind and extending the concept of of brother hood. RDO sponsors the famous Booze Cruise every Spring and this year added an annual Christmas party to their agenda of events.



Scott Fain, Mike Gannon, Phil O'Donnell, Brad Epstein, John O'Connell, Dave Gottheb, Joe Trudeau, Phil Fortnam-President. In front—Dan Amorello-Treasurer, Jim Dumont, Mike Paze—Vice President, Louie Lauria, Dan Jordan, Scott Weinstock, Richard Bischoff, Bob Grafen. Missing are Lane Foreman, Craig Rodman, Ed Buchanan, Mike Mazzarella, Phil Billings—Secretary, Mark Laskey, Jim Linsky.

The Underachievers



Alpha Pi Theta



Andino Biechler Brown Cantone Demmin Fowler Izzo Lyons

Strickland

Sgarro

Tom Smith

Friedenburg

Mofford

Gladstone

Moland

Glasser

Lief

Kelley

Noble

Klavans

Nussbaum

Laurence

Jim Smith

Jon Smith

Sommer

McDonald

Weiner

Martone

Reina

Zolli

Mohr Serrano Schechtman Rycroft Rignack Rotondo Plummer

The Brotherhood of Alpha Pi Theta Brotherhood
Trust and Love The Tavern, Emerson's Only Social
Gathering Spot. Tavern Posters Tavern Profiles A
guaranteed good time. THE Social Fraternity. Vis-
able on campus. President — David Rotondo. Vice-
President — Gerry Izzo. Secretary — Dave Som-
mer. Treasurer — Bob Rycroft. Tavern Mana-
gers—Steve Biechler, Dave Mohr. Pledgemaster
Fall '81 — Dave Mohr. Pledging. Bricks and Hats.
The Kissing Booth. Lida Rose and Kazoo's. Rule
#13. How long do you pledge those guys?
"...Ignorance which is close to the heart of every
brother..." Theta's into everything at Emerson.
Eventually we'll run the place. Goodbye Brian. See
you in Norway Morton. Advisor — Leonidas
Nickole.

Sigma Pi Theta

Sigma Pi Theta was founded in 1979 as a Social Sorority dedicated to promoting unity, support and awareness among the women of Emerson College. Its' goal is to encourage the growth of the individual, the sorority and the Emerson Community. This year Sigma held their 1st Annual Rocktoberfest. They collected money for "Globe Santa," worked on Career Awareness Day and Orientation. Sigma Sisters pride themselves on their total dedication to being involved in Emerson activities and functions.



Bottom (Left to Right) — Julie Spielman, Linda Rosenweig, Stacy Zucker, Marilyn Krivitsky — Advisor, Lynne Gemma — Recording Secretary. Middle — Dawn Steinberg — President, Tara Sandler — Treasurer, Susan Carlino, Iris Greenberg. Top — Dawn Sykes, Ann LeTourneau — Vice President, Janice Clawson, Shelly Biener — Historian, Alicia Hennessey, Diane Sperduti. Missing are Holly Hebbard, Marissa Kadra, Tobie DeAngelus, Sheryl Kaller, Scraya Rodriguez, Mary Kay Adams — Corresponding Secretary.



Who's Who Among American University and College Students

A committee of students, faculty and administrators elected 31 Emerson Seniors this year to represent Emerson in Who's Who Among American University and College Students



Bruce Fowler, Helen Meldrum, Ann Dorman, Lauren McPheaters, David Millstone, Danny Amorillo, Howard Weiner, John Sroka, David VanLeesten, Randi Burger, David Burchell, Robert Reiber, Elizabeth Thompson, Mario Cantone, Sheryl Kaller, Iris Greenberg, Terri DelGiorno, Lynn Libertini, Tracie Holmes, Mellisand Banner, Julie Moroney; Missing are Roberto Aponte, Joe Barry, Lynn Beauregard, Kevin Davis, Constance Kahn, Dina Kalish, Valerie Moss, Erik Quenzel, Elizabeth Schlotfeld, Steven Shaw

Gold Key Honor Society

The Gold Key Honor Society is Emerson's academic honor society. To qualify, a student must be in either the Junior or Senior class, have been on Dean's list for four consecutive terms at Emerson College, not including Summer Session, or have earned a 3.5 or better average with no less than 60 credits carrying letter grades.

Elizabeth Schlotfeldt, Peter Kurey, June LaPointe, Lynne Beauregard, Lauren McPheaters, Jean Bass, Bonnie Brescia, Rex Hodges, Valerie Moss, Gail Schwed-dock, Elaine Withrow, Barbara Abelson, Elizabeth Thompson, Ann Dorman, Karen Silverman, Anne Grenier, Virginia Moe, Diane Dercole, Kathleen Lake, Karen Madoff, Gonca Sonmez, Steven Shaw, Denise Gagne, Michael Dunne, Julie Maroney, Minda Willinger, Kevin Davis, Eileen Dolan, Anna Zeusler, Robert Tedesco, Rashel Mehlman, Michael Lambe, Helen Meldrum, Nicholas Saran, Iris Greenberg, Julie Halladay, Leslie Schneider, Jane Brown, Maureen Marquis, Christine Untersee, Vilma Gregoropoulos, Lance Salemo, Dean Cappello, Janine Foret, Celeste Pantanleo, Bernadette Aldrich, Douglas Jensen, Margaret Miraglia, Paul Marte, Valerie Suriano, Robert Ward, Shelley Biener, Mark Fijman, Lois Roach, Judi Wojciechowski, Renee Sawft, Sandra Larkin, Jacalyn Kaplan



Parent's Weekend

Sponsored by the Senior Class on
November 6th, 7th, and 8th



The Musical Theatre Society performs "Marathon," from a melody of songs from **Jacque Brel Is Alive And Well And Living In Paris**, at Saturday night's Cabaret.

Parent's Weekend is annually sponsored by the Senior Class, in association with Emerson's Special Events department. Student performances, and tours of the campus, as well as an evening of Cabaret style entertainment are traditional fare for the weekend, which is often some parents's first and/or only visit to the campus.

Organizations which prepared demonstrations or performances for the weekend were Emerson Independent Video, the Emerson Comedy Workshop, EBONI and the cast of the fall mainstage production of **Run-aways**.

The Musical Theatre Society performed Saturday night for the Cabaret. The parents were served a champagne brunch on Sunday morning at Fanueil Hall Market in Boston on Sunday as well, many of whom sported either hats or buttons emblazoned with "Emerson College."



Career Awareness Day

Sponsored by the Senior Class and Career Services on
November fourth



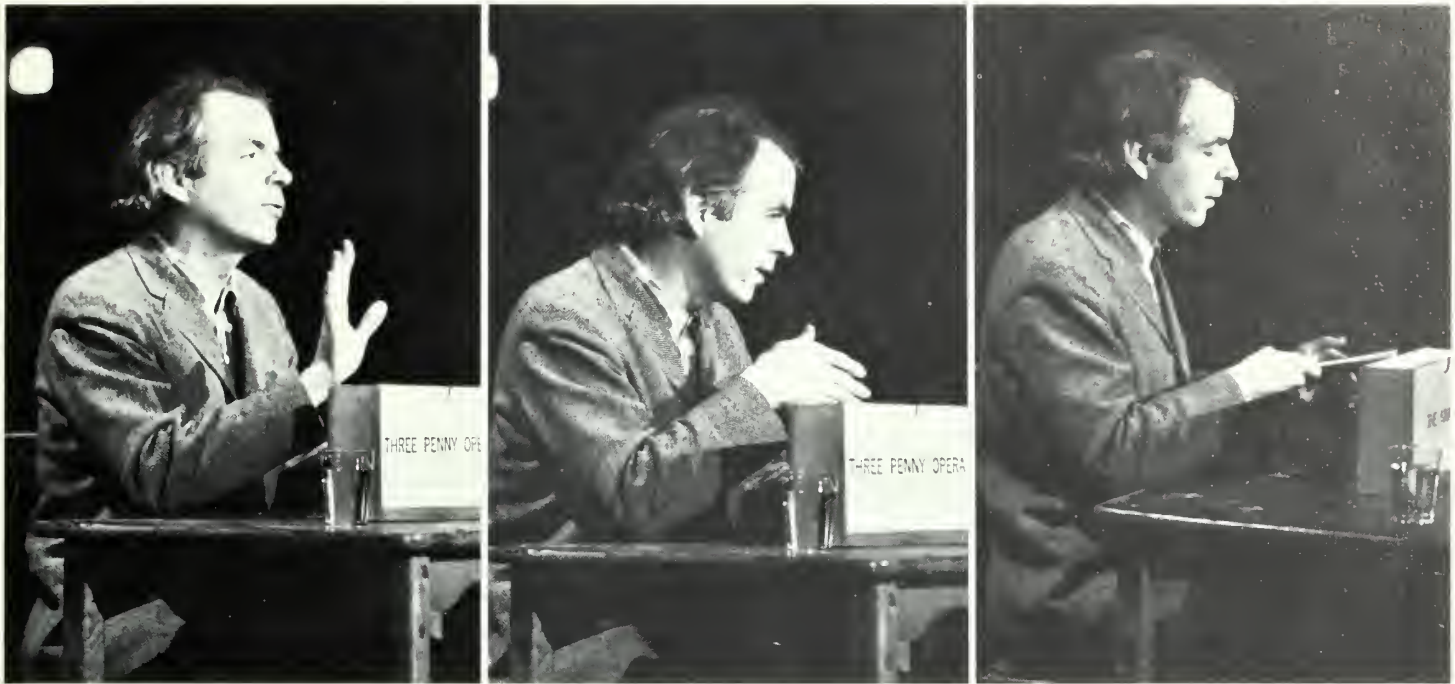
Career Awareness Day is annually sponsored by the Senior class and Emerson's Career Services department, in order to bring students closer to the fields they're studying by talking with professionals related to Emerson's academic programs. Unfortunately, this year's turn out by students was surprisingly low.

It is a mystery why no more than a handful of students showed up for the well publicized event, since it ran from 9:30 in the morning until 5:00 p.m. at the Emerson Student Union, and that well known radio and television personalities, newspaper editors and writers, public relations executives, management pros, theatre people and comedy writers made themselves available to questions and one-on-one contact with students.

For the students who did attend, this year's Career Awareness Day was a success, because they were able to take full advantage of many of the commentators's candid — and often revealing — pictures of the professional world.

Clockwise from top left: John Henning, Boston television anchorman; Anna Kasabian, Executive Editor of Jubilee Publications; Ann Baker, of Baker Casting Company Speaking to a nearly empty room; Tony Berardini and Eddy Gorodetsky of WBCN Radio; Phil O'Donnell, attentive Emerson Senior; Jeff McLaughlin, arts reporter for the Boston Globe

An Evening With Spalding Gray



New York actor and writer Spalding Gray performed in the Carriage House on February 25, 1982, to an audience of students and faculty from the departments of Creative Writing and Literature and Theatre Arts.

Gray, an Emerson graduate, performs what critics have called "autobiographical soliloquies;" carefully prepared, spontaneous essays on events from his life which are worth telling. When talking about his art, he refers repeatedly to the *Chronicles of Ancient Rome*, and considers himself a modern variation thereof. He performs on stage from either notes, or his memory, but none of his routines are written down.

A critic for the *New York Times* called Gray "a sit-down monologist with the soul of a standup comedian." He is currently working on a novel, teaches at New York University and runs a Children's theatre.

Stillar and Meara



Anne Meara and Jerry Stillar visited Emerson College on November 2, 1981, and discussed their careers in entertainment with a large group of students.

Stillar and Meara are a husband and wife team who has written and performed stage and night club acts, worked in television, film and commercials. Talking to students, they spoke of some of the illusions and realities of show business, dispelling the notion of show-biz as a family affair. They advised students not to become victims of the politics and competitiveness of the business. According to the couple, the performer has to watch out for him/herself, but when it comes time to perform, be able to "go out there and somewhere long the line drop all of that."

They did not attempt to scare students away from entertainment careers, but rather tried to paint a realistic picture of the business side of their arts.

The Emerson Dance Group Hypnotizes . . .

The Emerson Dance Group, in its fourth year as a student run organization, survived another dance concert. There were the usual problems with finances, performance space and finding technical assistance, but due to the dedication of those involved, the concert was a success.

The show surrounded the theme of "Hypnotize" and each choreographer expressed their individuality and exhibited their creativity in working with that theme. Other creative minds were behind the scenes organizing and designing the show.

The audience saw the dancers in a high-energy performance which reflected the hard work of all.

At far right is Tracie Holmes and Patrick Rinn; Left are Regina Matteson, Tracie Holmes and Bernadette Aldrich



. . . And Dances in the Street

The Dance Department has been going through a transitional period and one of the main concerns of dance students is space availability. During the fall semester, the dance studios were located at 150 Beacon. The administration spent much



Dance Composition class, led by a hired musician, paraded to studio equipment over to Brimmer Street, correcting an Administrative mistake themselves.

money to assure the students a useable space.

When arriving back to school from the holiday vacation, we found much of the school rearranged — including the new studio. The new spaces given the Dance Department became what was the Tavern at the top of the Union (now Studio A) and the Fireplace Studio (which was once Lecture Hall 3.)

The ballet bars needed to be moved over to the Fireplace Studio since they were brought to Studio A in error. Deciding not to wait for someone to move the bars, the dance composition class took on the project.

Accompanied by a bagpipe player and various percussionists, the class paraded down the four flights of stairs in the Union, and upon reaching the street, the dancers exhibited various movements and gymnastics using the bars as part of the dance.

The procession continued towards Brimmer Street making geometric shapes with the bars and bodies carrying them.

The ballet bars were delivered safely and creatively to their proper destination and a bill was submitted to the college by the class for services rendered and a class missed.



East Meets West In Pacific Overtures



Clockwise from top: Robert Dutton, Greg Wine, Michael Nelson, Bill Sitcawich, Terrence C. Donilon, Bob Knapp, Anne Lombardo, Andy Fishbein, Jeffrey Beoit, Todd C. Gordon — Musical Director, Joe Cincotta — percussionist, Robert Dutton.



A bit of the historical orient graced the Circle/Square Theatre of 69 Brimmer Street with the Mini-Musical, Pacific Overtures.

Pacific Overtures was presented in mid-February to four jam packed performances.

The 1976 Stephen Sondheim musical boasts such outstanding songs as "Someone in a Tree", "Please Hello" (the Gilbert and Sullivan send-up showstopper), "There is No Other Way", and the lilting "Pretty Lady".

Pacific Overtures was produced by Peter Mones and directed by Jimmy Boutin. Musical direction was by Todd C. Gordon.



Runaways

Runaways started out as a Bachelor of Fine Arts project at Emerson College. I did research this past summer on the subject of runaway children. I went out into the streets of New York City observing and talking with runaway children and also used many sociological studies and various other forms of information.

I decided to switch the order of the show because I felt too much blame was put on the parents and not on the kids themselves.

We all started working on the show on September 1st, 1981 and it became a group effort. We spent many hours talking about the show and about runaway children in general.

Runaways was Directed by Sheryl A. Kaller, with Set Design by Michael Anania, Lighting Designed by J. Pepe Fernandez, Musical Direction by Todd C. Gordon, Production Stage Manager was Jeanne Barrett, Technical Direction by Jack Nard and Production by Carl Schmehl.



Above are: Andrew Kellog and Rick Trabucco; Left are: Eddie Andino, Nancy Sirois and Craig Martone.

Strider

Strider, adapted by Mark Rozovsky from a short story by Leo Tolstoy, is a play set in Russia at the turn of the century. Emerson's production of Strider was the first time the play had been released to an amateur group.

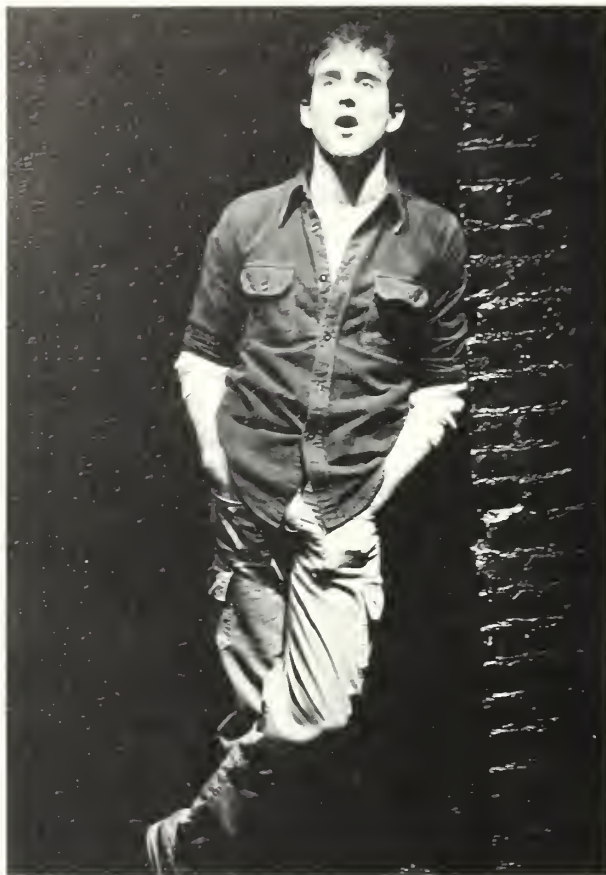
The production of Strider received top honors at the New England Regional Festival of the American College Theatre Festival which was held at Rhode Island College in Providence this year.

In the Festival, Kevin Davis (Strider) received Best Actor award while co-performer Dan Gately, (Prince Serpuhofsky) received honors for Best Partner. Strider received the award for the Best Make-up at the festival.



Clockwise from top: Dan Gately, Kevin Davis, Toby DeAngelus, Richard O'Brien, Mary Potts, Kathleen Lake, Kevin Davis, Rcy Spangenthal, Kim Crumley; Dan Gately, Toby DeAngelus, Keith Taylor, Toby DeAngelus, Dan Gately, Kim Crumley, Mike Nelson, Mary Potts, Scott Fergang

Brecht on Brecht



Brecht on Brecht was presented in December by the Oral Interpretation Society's Reader's Theatre. David T. O'Donnell (left) sings "Memory of Marie A," and Jimmy Boutin (below) reads "Hollywood Elegies #3" to David A. VanLeesten, David T. O'Donnell and Colette Anusiwicz.



Smart Like A Fox

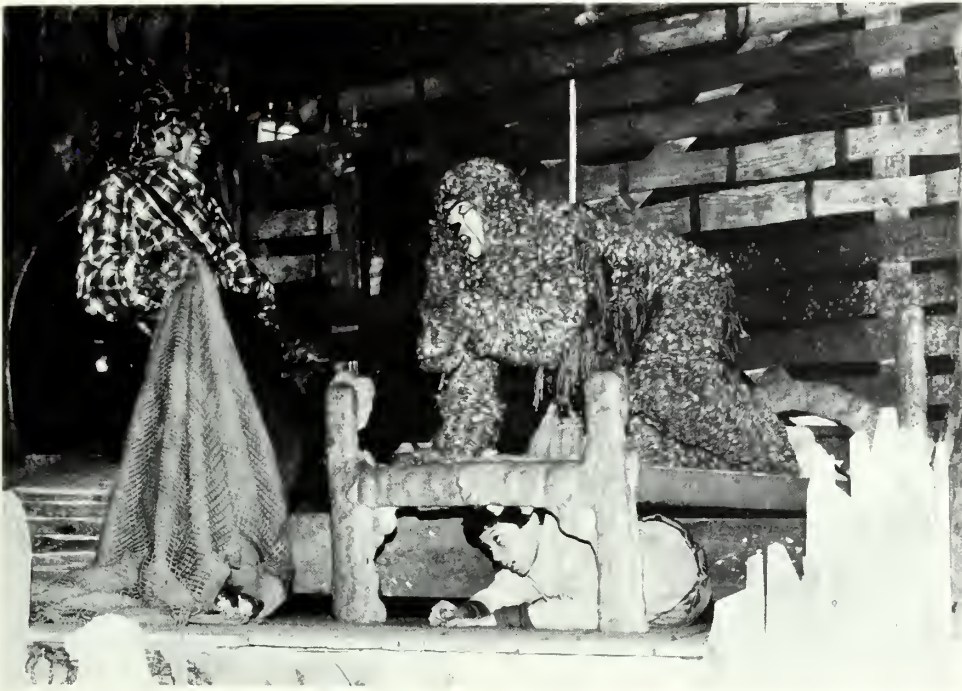


Indicative of Emerson students' multiple interests and talents is the work of such seniors as David Fox, a May, 1982 graduate in Film. Above is a still frame from Fox's animated film **Sword of the Seventh Wanderer**, in which the evil Minotaur has been combined with a backdrop plate to produce a composite print. At right, Fox is in make up as Gandalf the Grey, from JRR Tolkien's *Lord of the Rings*.

Sword of the Seventh Wanderer also appeared in the Emerson Film Society's annual student Film Festival, held in November.



Wiley and the Hairy Man



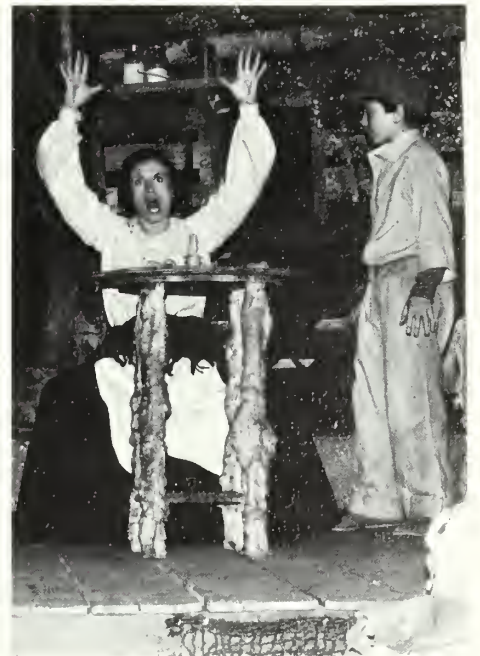
Wiley and the Hairy Man, by Suzan Zeder, was the third Theatre Arts Showcase Production of the season. This show for family and young audiences was directed by Robert Colby, with movement and choreography by Carol Korty. It is set along the banks of Alabama's Tombigbee River, deep in a mysterious swamp which was virtually recreated in an environmental set design by senior Jim Boutin.

Amongst cypress trees and swamp water which reached right to the audience's feet, Wiley told the tale of a young boy (played by 13 year old Sean Lawrence) who, with the help of his conjure woman Mother (Deena Mazur) and his faithful Hound Dog (Adam Gavzer), learned to rely on his own wits and resources to overcome the very hairy, most unmerry, very scary, Hairy Man (Chris Briante).

Mood and environment were wonderfully created through the work of the Chorus, played by Michael Byrne, Scott Fergang, Linda Machi, Martha Pearlman and Noel Staples.



(above) the Hairy Man (Chris Briante) goes to put Wiley (Sean Lawrence) in his bag, but has to get by the Hound Dog (Adam Gavzer); (middle) Wiley is surrounded by the Chorus; (bottom) Wiley's Mother (Deena Mazur) conjures.



Spirit

Spirit was produced by the members of Emerson's Black Organization with Natural Interests (EBONI) last November. Director/Choreographer Guy Williams (top left) performed in many of the pieces included in the show. Gloria Johnson faces the audience (right) and the company performs (below): Lisa Peters, Lori Mitchell, Noel Staples, Diane Griffin, Joseph Johnson, Ted Bailey and Terry Waller.



The Private Ear

This Loft Show was produced by student Director Bruce Wechsler last November. In this scene (left) the entire cast of three is on stage: Craig Bockhorn, Maxime Schaffer Fromm and Neil Lyons.



The Rivals

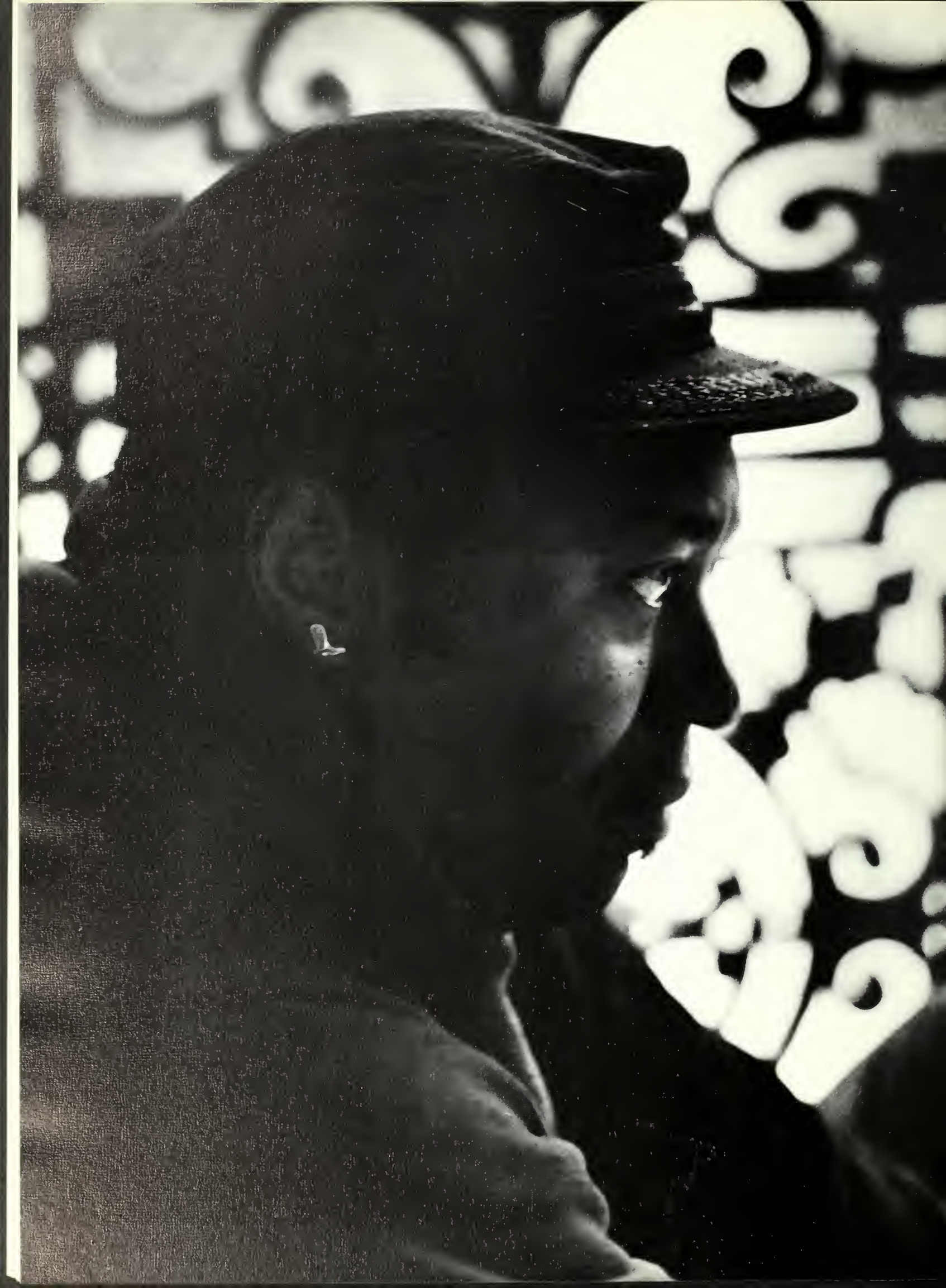


The Rivals was directed by Judith Burgess, with scenic design by Michael Anania, costumes by Mark Harkins and lighting design by Jane Reisman.

Mary Kay Adams and Michael Kearny



Owen Williams, Elana Maggal, Vito Anthony and Mary Ruth Clarke



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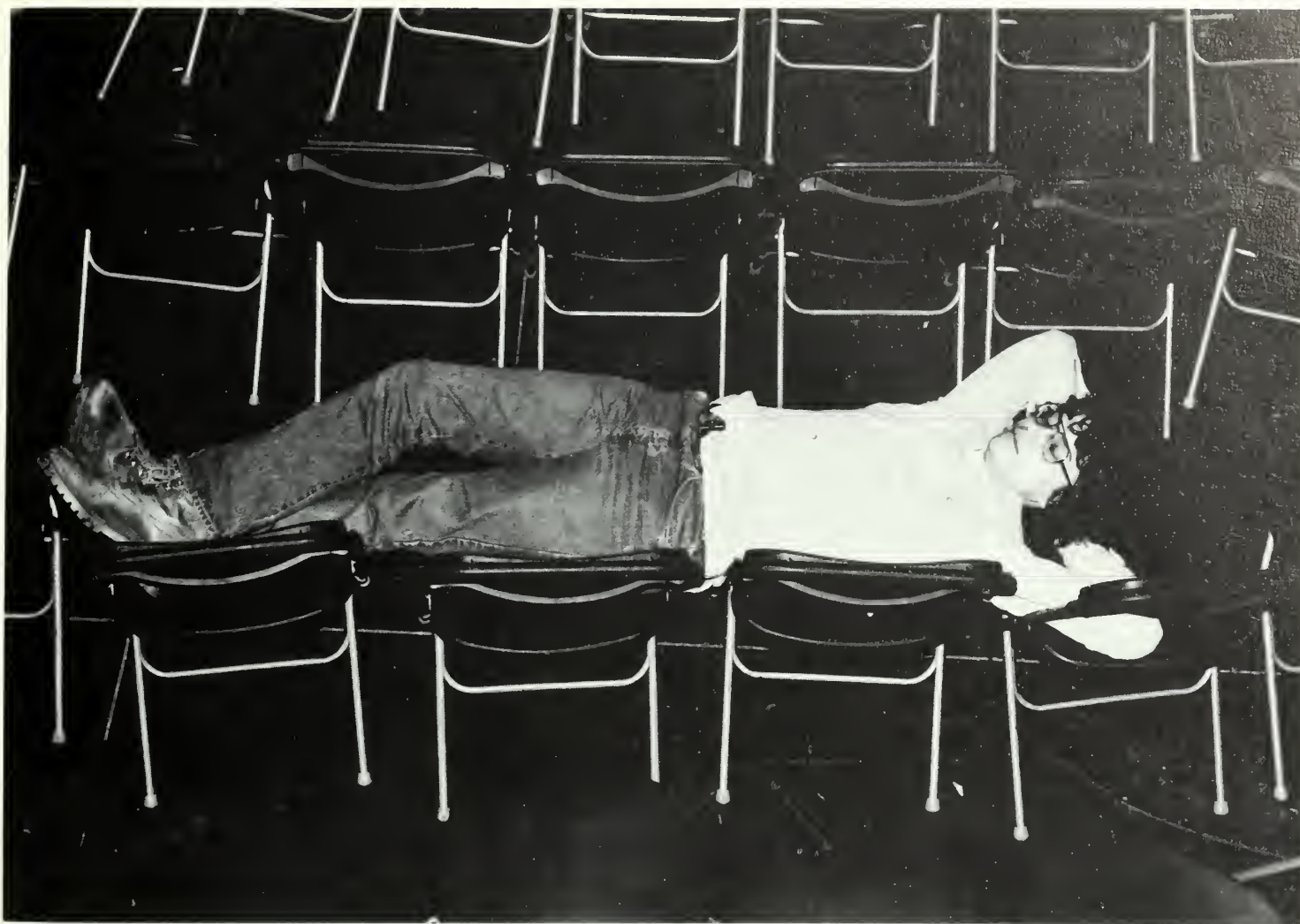
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To be able to be caught up
into the world of thought —
That is being educated.

— Edith Hamilton



Good Luck from the Abbot Memorial Library Staff

Good Luck Graduates!
Office of Minority Affairs





THE UNION , NEXT TO the CULTURAL CENTER

STUDENTS PLEASE NOTE
DUE TO THE RE LOCATION
OF THE DANCE STUDIO -
THE FOLLOWING CLASS ROOM
ASSIGNMENTS HAVE BEEN MADE

- Voice Lessons
- Voice Studio is now located in the Union - 1st floor room 34 - 13rd floor
- Please sign up for lessons in room 34. Feel free to call me at 473-1111
- Monday evening 7-9pm
- I will be there
- HOP
- full

**"Bid them wash their faces
and keep their teeth clean"**

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Sincerest Best Wishes

Office of Special Events & Student Activities





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1982:
Best of Luck & Take Care!

J&J Canteen





THE MUSIC DEPT. HAS
BEEEN MOVED FOR THE
DURATION OF TERM II TO
THE UNION, 96 Beacon Street
ALL CLASSES WITH THE
EXCEPTION OF VOICE CLASSES
 SHOULD REPORT TO RM. 24 in
 THE UNION. Ruth Ramberg's
VOICE students should still report
 to the Voice Studio in 150 Beacon
 THE MUSIC DEPT. OFFICE IS
 LOCATED IN THE BASEMENT OF
 THE UNION, NEXT TO THE CULTURAL CEN

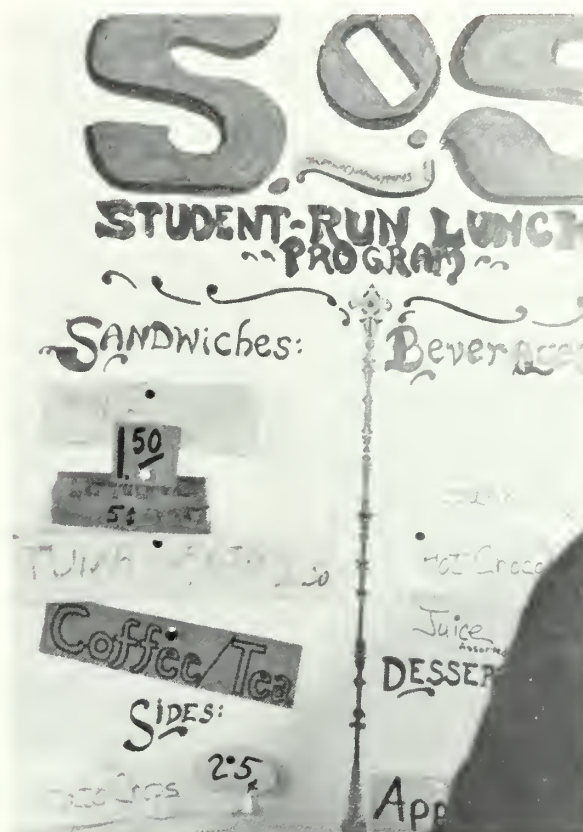


To the Class of 1982
 Expect a lot of yourself.
 We do.

With every best wish for an
 extraordinary future.

John C. Zacharis
 Vice President and Dean of the College





Congratulations to the Class of 1982!

from the staff of the Berkeley Beacon







Class of 1982
 Congratulations,
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 from the
 Financial Aid Office

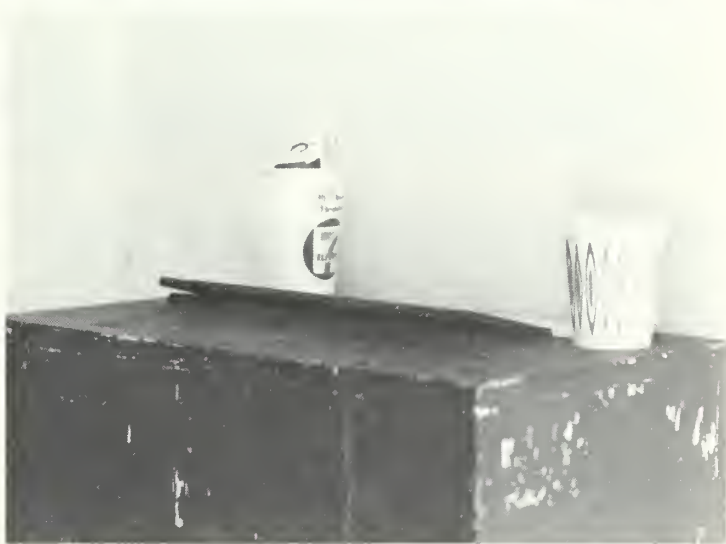
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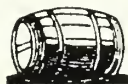
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From Admissions Office



The Student Government Association
wishes the Class of '82
The Best of Luck in your futures and
Career Goals!



